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# The ART NEWS

VOL. XXIX

NEW YORK, JANUARY 10, 1931

NO. 15—WEEKLY



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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, JANUARY 10, 1931

## Pascin's Art in Large Memorial Exhibition

Many Collectors and Dealers Contribute to Comprehensive Showing Now on View at the Downtown Gallery

By RALPH FLINT

Aided by a distinguished committee of collectors and connoisseurs, Edith Halpert has brought together at her Downtown Gallery a diversified group of works by the late Jules Pascin, a worthy memorial to his unusual talents. Canvases, water colors, pastels, drawings, etchings and illustrations, to the number of more than three score, illustrate the nature of an art that came to such abrupt and untimely end. Frank Crowninshield, in a foreword to the catalog, gives a valuable clue to the artist's curious psychology, labelling him a "hybrid, a biological sport among the great painters of our time." Pascin came of a strange racial mixture, with strains of Bulgarian, Spanish-Jewish, Serbian and Italian blood in his veins. Born in the Balkans, educated in Vienna and Berlin, rated a French painter, he died an American citizen.

Studying the Pascin works at the Downtown Gallery one feels this highly eclectic quality in his work, a strange intermingling of strength and weakness, of softness and sharpness, of languor and claw-like tensility, of old world and new. In his very handling of pigment he was dually minded, playing the softest webbing of colors across the most delicate structural line so that the whole painting seems on the point of dissolving into thin air. And yet Pascin's visions are as solidly, as inevitably constructed in the last analysis as the works of the robust Veronese. This was his own particular gift, of leaving his art floating airily in gossamer thinness and yet giving it a peculiar weight and anchorage that came from his own innate craftsmanship and intensity of vision.

There is a curious early Pascin portrait, a regular Gibson girl type, done with regulation ponderosity of paint and stroke, that shows the solid foundation that he gave to his art, that reveals he was not wholly a dreamer, a weaver of visions, but a solid builder, too. He went through various experimental phases as did most artists during the days of aesthetic upheaval following the cubistic revolt. His "Suzanna and the Elders" from the Crowninshield Collection shows the effects of African art on his treatment of line and composition. But the ultimate style that Pascin evolved from his own innate vision of beauty belonged neither to this type of art nor that, to no one country or school.

Of all the individual canvases that best sums up Pascin's art I should choose "Le Belle D'Alal," as it not only embodies his typical treatment of composition and form and color and chiaroscuro, but also has a richness of bouquet that he never surpassed. The model is, too, a curiously blended type, like himself, dreamy, sensuous, sensitive, pagan. Mrs. John D. Rockefeller Jr.'s "Spanish Woman" is a fine canvas, escaping the somewhat repetitious note that he struck in posing his models, and the portrait of Bibi Dudensing is a charming piece of interpretative painting. In his wa-

(Continued on page 5)



ROYAL RHAGES POLYCHROME PLATE

PERSIA, XIIIth CENTURY

Showing the inside decoration of important historical specimen loaned by Dikran Kelekian to the Persian Art Exhibition which opened in London on January 7

## DALLE ROSE ART MAY BE SOLD

MILAN—The Italian Press has recently raised an alarm at the rumor that the very valuable Giovanelli and Donà dalle Rose collections at Venice might be sold and taken out of Italy, states the *Times* of London. From a trustworthy source it is learned the position is this: The two collections, in view of their importance, were catalogued by order of the Government and, under the law for the protection of works of art, cannot be disposed of abroad. But in consequence of the financial necessities of the two patrician families concerned the embargo was lifted from all the works in the two collections with the exception of "La Tempesta" of Giorgione (Giovanelli Gallery) and the "Allegory of the Arts" of Tiepolo, the "Christ Dead on the Knees of Mary" of Giovanni Bellini, and a "Madonna" of Sansovino (Donà dalle Rose Gallery). The Government has forbidden the sale abroad of these works in spite of the high offers which have already been made.

Meanwhile the Press is conducting a campaign to have the auction at which the two great collections will be disposed of held not in Paris, New York, or Amsterdam, as has been suggested, but in Venice, in the hope that in this way the private Italian collectors and institutes may have a greater chance of competing successfully with foreign bidders.

## London Throngs View Persian Art Treasures

LONDON—The opening of the international exhibition of Persian art at Burlington House on January 6 was visually the most gorgeous event ever held in that famous gallery in Piccadilly, the scene in the past of so many brilliant assemblages. Not only were the distinguished guests unprepared for the magnificence of the great art treasures on display, despite the long heralding of what to expect, but the throng attending was picturesque and colorful as never before, on account of the number of gorgeous Oriental costumes to be seen, the exhibition attracting many Easterners to London. Besides, the Indian conference is still in session and Hindu delegates and their wives in native costumes were much in evidence.

The international congress of Persian art continued throughout the week, at the second session of which the American excavations in Persia were referred to as yielding notably rich results.

## NEMES SALE TO BE IN MUNICH

MUNICH.—A leading Munich daily reports that there is great rejoicing in the city over the recent decision to hold the Marzell von Nemes sale in that city. Early reports from Berlin had suggested Amsterdam as the chosen spot, but these were premature, to say the least. In fact, the executors of the will and the experts appointed to evaluate the Nemes art failed to come to an agreement as to the best place for the auction, although Munich residents in the group were naturally in favor of their own city.

Now the inheritor's court has stepped in and determined that the sale of the Nemes collection is to take place in Munich.

This decision is of great importance to the city, since the exhibition and dispersal of this world famous art aggregation will afford an outstanding drawing card for the summer of 1931. Munich will again become the scene of an art event of the first rank, which will be the envy of other cultural centers in Germany and Europe. The Nemes treasures will bring connoisseurs from all over the world to Munich and many foreigners who would not perhaps visit the city in 1931 will now certainly include it in their itinerary.

The dispersal will thus combine to benefit the industry of foreign countries, the art market and living artists. The choice of an auction house for the sale has not as yet been made. However, one can scarcely go wrong in assuming that the three houses in Amsterdam, Berlin and Munich which were originally concerned in arranging an auction, will play an important role.

## Abstractions by Picasso Form Brilliant Show

Twenty Works at the Valentine Galleries Mirror Adventures in Synthetic Forms During the Period From 1913-1930

By RALPH FLINT

The new year opens with an exhibition of abstract paintings by Picasso at the Valentine Gallery that is destined to rank as one of the banner events of the current season. With the issue of abstractionism assuming an ever mounting importance in any considerable discussion on art, these two dozen designs by Picasso will serve to edify and instruct the initiates and to confound those as yet unimpressed by modernistic progressions. The name of Picasso is more than ever one to conjure with. His harlequinading in the arts is no longer held up against him, in extenuation of a too discursive mind or of a too protean nature. He is historically set, already the comfortably enshrined figure of a tutelary genius, whose sins are forgiven and whose powers are rapidly acquiring genuine veneration.

Today there is no one of his contemporaries to dispute his right to the head of the School of Paris procession. Matisse, his peer in matters of general pictorial ranking, has, to all intents and purposes, reached the peak of his creative ability. While he will unquestionably produce increasingly valuable and important canvases, at the same time he has brought his style to a magnificent, definite conclusion. He is the historical successor to Cezanne with his development of the rhythmic patterning and volumar emphasis of form by which the Master of Aix compelled an entirely new artistic era. A great opportunist in art, quick to perceive the significance of what had been uncovered by his predecessors and to act upon the moment, Matisse had to break down much of his preconceived ideas of form before he achieved that vibrant touch and vivid color sense that was to take the load off material representation and give it a freer breath and greater spiritual insistence. But he has remained within the limits of his own timeliness, his own opportunism, without caring to penetrate further into the mysteries of the modern world that began to be manifested in an art sense at the time of the cubistic upheaval.

But it has been Picasso, from the first, to take French leave of material supports, to abandon a pictorial terra firma for a wilderness and an unknown land, to turn away from things seen and handled to a world of the materially intangible, the metaphysical. In this group of Picasso abstractions that Valentine Dudensing has been astute enough to assemble for our edification and education, we see how persistently this pioneering painter has cultivated the new art forms. The canvases range from 1913 to 1930, from the first early experiments in carefully juxtaposed flat areas to the sculptural, somewhat psychic evolutions that bear his latest signatures. I make no brief for Picasso here in any particular direction save that of sheer imagistic daring. In one or two of the smaller numbers he has worked to achieve a

(Continued on page 4)





ROYAL RHAGES POLYCHROME PLATE

Important example, depicting battle scene with names of chief warriors, loaned by Dikran Kelekian to the Persian Art Exhibition in London

PERSIA. XIIIth CENTURY

## ART FINDS MADE UNDER PAINT

LONDON.—The work of revealing beauties of Exeter Cathedral hidden for many years proceeds steadily, reports the *Daily Telegraph* of London. In a recent report the Friends of the Cathedral state:

"Stripped of the many coats of varnish and white oil paint, the resplendent figure of Bishop Branscombe, as it appeared about 650 years ago, in all its glory of sculpture, color and gold, is unveiled to us. It is probably unrivalled anywhere. Not a touch of new color has been added either here or to the two wall paintings on the Lady Chapel and the North Tower walls. We thank the Friends warmly for providing the funds necessary for this work, which has been so ably carried out by Professor Trixham, and we hope that they may be willing to finance some further 'unveillings,' as, for example, the Minstrels' Gallery and Bishop Stapledon."

## Picasso Abstracts Seen in New York

(Continued from page 3)

sensuous quality of tone and color but in the majority of these designs he has been content to simply hew to the line, leaving the marks of his cutting unsoftened and untempered. He has blazed a series of trails in a variety of directions, notching only big timber, seldom mindful of winding back on his own trail to cultivate his clearings. A lusty woodsman, with a powerful thrust to his axe and a zest for striking into virgin territories, Picasso is a veritable Daniel Boone among abstractionists.

A large company of inventively minded painters have kept him company during these exciting adventures but Picasso is still the leader of the pack. His pace is too fast, his search too eager. There is nothing suave or subtle in his abstractions, like the work of Lurcat or Bracque who embroider and glamour and improve upon their theses, nothing closely garnered and delicately involved like the inventions of Klee or Kandinsky. Picasso

is a surgeon, dealing drastically with the interior anatomical problems of art, cutting away false fatty tissue revealing the essential structural plan, the living geometrical scheme of things.

His "Femme au Capeau Jaune" (1921) is going to cause a lot of excitement, I feel sure, but it certainly has plotted out a stirring way of interlocking line and color areas. The "Nature Morte" from the collection of Mrs. E. H. Harriman is another stirring indication of how to go about combining new shapes and directions, and the large "Nature Morte à la Guitare" of 1923 has some tremendously vital juxtapositions of line and color. The very latest designs are a little too new to take in all at once. What they have to offer remains to be seen but as points of departure they are not to be denied. Don't fail to try out the Picassos, whatever the results. They will have proved a stimulating adventure in the arts, at any rate.

## Mrs. Rockefeller Buys a John Kane

Mrs. John D. Rockefeller, Jr., has purchased a landscape by John Kane, the painter of box cars in Pittsburgh, when the weather permits, and the painter of pictures when the weather does not. Since 1927, when Mr. Kane was the only Pittsburgher to get a picture into the annual International at the Carnegie Institute, he has been hailed as an indigenous American "primitive." The picture which Mrs. Rockefeller has bought is in the current exhibition at the Modern Museum of Modern Art, where Kane's work had been invited. The canvas is called

"Homestead," and was illustrated in THE ART NEWS.

Mr. Kane has recently sold two other paintings. "Coleman's Hollow," which depicts a rural panorama, was too large to be entered in the exhibition, but Professor John Dewey saw it, liked it and bought it. Mrs. Maximilian Elser of New York is the third recent purchaser of one of his paintings, "Along the Susquehanna."

Mr. Kane is a native of Scotland, having come to this country from West Calder in 1880, but is of Irish parentage.



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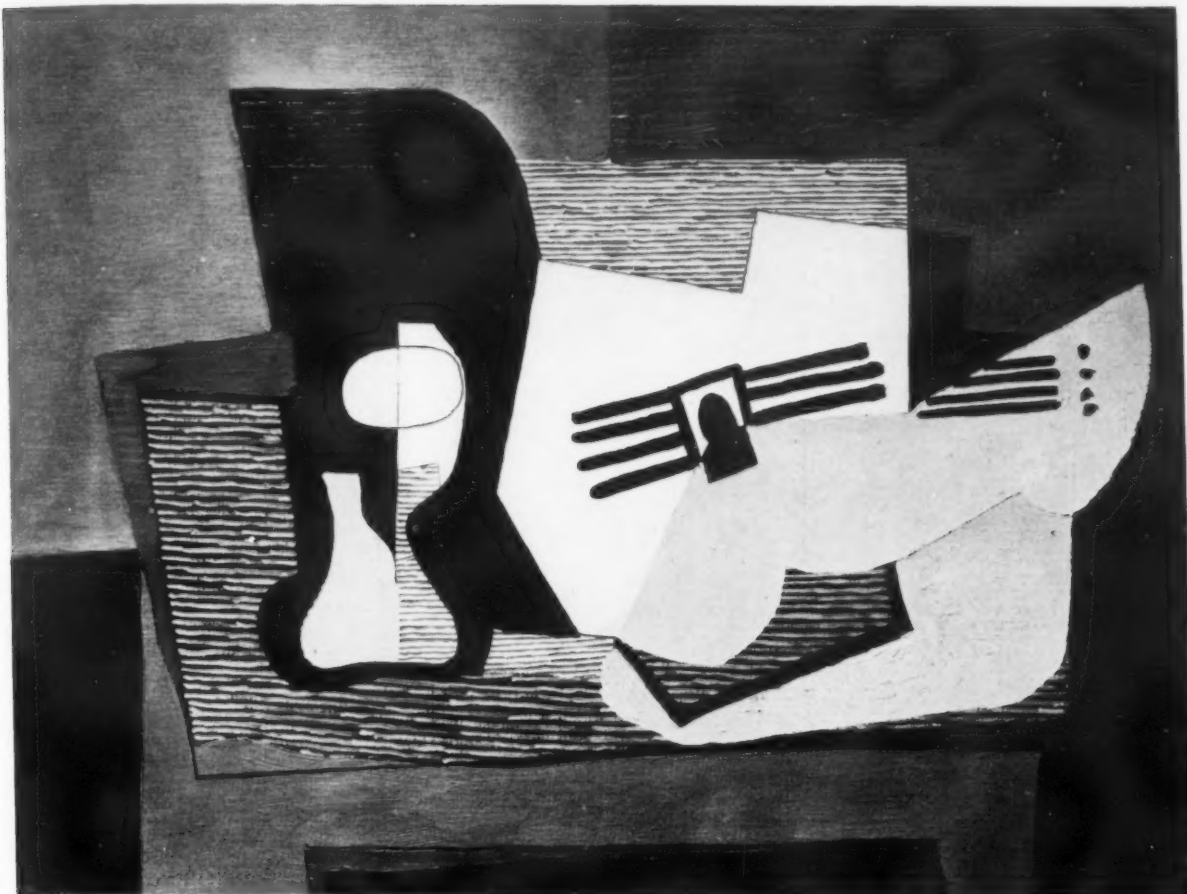
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ABSTRACT

By PICASSO

Included in the exhibition of this artist's work now on view at the Valentine Galleries

## ITALY MAY RESUME ENTRANCE FEES

ROME.—The deficit in the government's budget may have the unpopular result of reviving the fee previously charged for entrance into Italian museums and art galleries, writes a correspondent in the London Times. A group of twelve senators, including Professor Corrado Ricci, has presented a motion to this effect to the minister of education. According to this, the abolition of these fees in August, 1929, has proved no small burden on the budget. The senators therefore ask whether at a time when the Fascist government has adopted "every means for balancing" the budget it might not be "opportune to fix a new and fair admission fee." They express their conviction that "while not being a burden to visitors it would help in the protection and preservation of works of art."

## Pascin Memorial Show Now on View at the Downtown Gallery

(Continued from page 3)

ter colors and drawings quite another side of his pictorial nature is apparent, his outdoor side, his more robust, investigating instinct, his nomadic tendencies. Here, too, is a fine demonstration of his strong satiric sense, as in the "Prodigy" drawing, one of those delightfully evanescent, ghostly works where he just barely traces his outlines on the warm background, and yet filled the spaces of his paper with such a wealth of vivid detail. His quick, sure studies of tropical scenes are here, too, full of tang and lusty living.

He was happy in all his human contacts, and particularly so with children. I remember the last big show that he had at Knoedler's, where there were several important canvases of little girls filled with a most delicate

appreciation of their Cinderella-like world of pretty things. It is indeed a matter for deep regret that one must call such a career closed. Henry McBride, who knew him well, writes in the catalog a charming word of acknowledgment in which he stresses Pascin's being completely the artist. "It was so natural for him to be an artist that unconsciously he complimented every one he met by assuming that they, too, were artists. It was partly due to this sweetness in his character that he exerted such a great influence upon his fellow-painters, particularly here in America, where we are not quite used to so entire a devotion to the arts, and where it is so difficult to be an artist. It was due to his essential integrity as an artist, I think, that he died."



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## Worcester Art Museum Installs Assyrian Relief

From the Worcester Museum Bulletin

The Worcester Museum's first example of Assyrian art, an alabaster relief of exceptional quality from the Palace of Assur-nasir-pal at Calah (Nimrud), has recently been installed. The place of the various Mesopotamian cultures in the story of the world's art is being more and more clearly seen and a new interest given to the whole territory by the extraordinary finds of the past three or four years in the Tigris and Euphrates region and the neighboring lands.

Assur-nasir-pal, the patron of our relief, was in power from 885-860 B.C. He had various abodes, and the one from which our alabaster slab has come is the palace which he built at Calah (a city mentioned in Genesis X: 10, 12, as one of the four founded by Assur himself). This city, called in the inscriptions Kalhu, is now traceable in the ruins of Nimrud about twenty miles south of Nineveh (Kuyunjik). Actually, Calah was probably founded by Shalmaneser I about 1300 B.C. It may therefore be remembered as roughly contemporaneous with Homeric Troy. Calah had been abandoned by Assur-nasir-pal's time and it was he who reestablished the city and set the fashion followed by later monarchs of making it a royal residence. The excavations of Calah so far as they have extended have been more thorough and more illuminating than those of most other Assyrian sites and Assur-nasir-pal's palace has been especially fruitful in revelations.

The relief in the Worcester Art Museum is one of a continuous series of slabs which adorned a corridor of Assur-nasir-pal's palace at Calah. The first of these reliefs were unearthed by the British expedition under Sir Austen Layard between 1845 and 1851. Layard published his discoveries in *Nineveh and its Remains* in 1848, *Fresh Discoveries at Nineveh and Researches at Babylon* in 1853, *The Monuments of Nineveh 1849-53, Inscriptions in the Cuneiform Character from Assyrian Monuments* in 1851. Our relief, however, was not found by Layard but was uncovered by native excavators in 1916. It was brought



"THE CIRCUMCISION OF CHRIST"

This work, authenticated by both Professor August L. Mayer and Dr. George Gronau, will be sold at the American-Anderson Galleries on January 22 when the collection of a Swiss nobleman will be dispersed

By GIOVANNI BELLINI

away from Mesopotamia under a British permit in 1922 and passed into the possession of a Viennese collector. It was imported to America, in April, 1930.

Reliefs from the same palace are in the British Museum, the Boston Museum of Fine Arts, the Metropolitan Museum, the University of Pennsylvania Museum and in one or two American colleges. Some of these are on a smaller scale—notably one in the Cleveland Museum; a number are in a fragmentary condition, the ones at the Metropolitan Museum being half slabs. The great collection is in the British Museum and another group is in the Louvre. Casts of a number of the reliefs are assembled in the Semitic Museum at Harvard University where their wide variation in quality may be observed.

All these are alike in the lowness of the relief and in the similarity of their subject matter. They represent winged genii and eunuchs always seen in profile facing either to left or right. Many are shown symmetrically disposed on either side of a highly conventionalized "tree of life" which they

appear to be fertilizing with an undetermined instrument (a palm spathe?) in the presence of the King and his attendants.

The reliefs differ from one another to a considerable degree in the fineness of their workmanship and the beauty of their individual designs, revealing a considerable variety of talent on the part of their anonymous sculptors despite the general similarity of impression which they are intended to convey. The material is alabaster, a stone which abounds in the hills which come down toward Nineveh. Most of the reliefs of this series are over life-size. The Worcester relief measures 93 1/4" by 52 1/2", the figure completely occupying the slab. Each slab bears at a fairly constant level (just above the knees of the striding figure) what is known as the "standard inscription" consisting of about twenty lines and embodying brief references to the king's actual (or official?) ancestry, his principal achievements and some specifications as to the materials of the palace at Calah.

The slab at Worcester is of an ex-

ceptionally fine piece of alabaster, beautiful in color and quality, remarkable both in design and execution. It bears the stamp of one who

was a true sculptor rather than mere artisan and is in this way especially distinguished from many other of the reliefs from the same walls.

The inscription (unlike that in other examples) runs without a single interruption right through the previously chiseled forms of the relief—even through such relatively minute details as fingernails, cords and fringes—so that its effect is almost that of a diaphanous veil tightly drawn, through which the figure is revealed. The clarity of both the underlying forms and the superimposed inscription is such that neither seems to suffer at all from the presence of the other. And despite the difficulties under which this subtle condition is achieved the sculptor has cut the wedge forms of his inscription with a lightness and freedom which bespeak a high technical capacity.

As sculpture in the broader sense the power the artist reveals is of a no less paradoxical sort. The convention is that made familiar by ages of Egyptian relief carving—profile head and limbs and front-view torso. But the acceptance of the tradition is far from servile. The background for example, instead of maintaining its severe plane is cut back more deeply from the "nearer" right shoulder and brought well forward at the outline of the receding left in order that the effect of perspective may be enhanced; the modeling of the face, arms and feet which could have been left almost in the flat, is full of modulation and "color." And the hands are chiseled with peculiar subtlety, especially the left which holds the vessel.—G. W. E.

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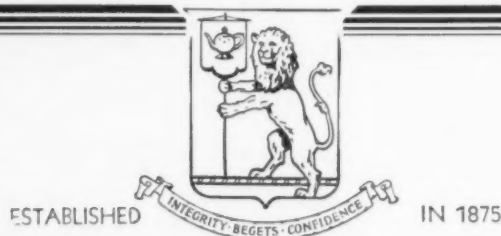
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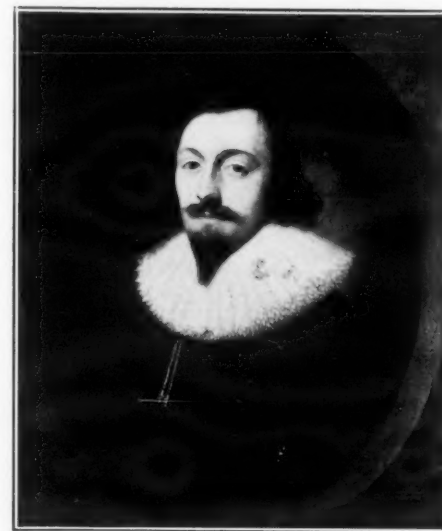


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## ICON EXHIBIT STIRS PROTEST

Boris Brasol, former Czarist prosecuting attorney, now a writer, of 612 West 144th Street, recently made public a letter he had written to the officials of the Metropolitan Museum of Art, reports the *New York Times*. This communication states that his wife wishes to resign from membership of the museum because of the exhibition by the museum of Russian icons lent by the Russian Soviet Government through the American Russian Institute.

Mr. Brasol says in the letter his wife received an invitation from the president and trustees of the museum to attend a private view of the exhibition on Jan. 12 and that as an immediate reaction to this notice she expressed her wish to resign.

"She simply does not care to have her name linked with any such undertaking," the letter asserts. "Nor is Mrs. Brasol inclined to contribute to an institution, prominent and wealthy as it may be, which does not deem it distasteful for itself to borrow from the avowed desecrators of Christian religion these very things which have been made by the insane oppressors of Russia the object of their conspicuous and systematic profanation."

"On my own part I am quite sure you are, or at least ought to be, aware of the fact that the icons which you now contemplate exhibiting to the American public, before having been shipped to this country, were defiled by the Communists on Russian soil; that these objects of worship have been stolen by the Bolsheviks from Russian churches and private homes."

Mr. Brasol said he had not as yet received a reply from the museum to his letter, which was dated Dec. 31, but that he considered the question involved in the exhibition of the icons a grave matter, and one which "offends the moral sense of thousands of American citizens, both native and of Russian birth."

Henry W. Kent, secretary of the museum, said Mr. Brasol's letter had been received, and that Mrs. Brasol's resignation would be accepted by the museum. The Russian icons, he said, had been exhibited at the Victoria and Albert Museum in London and recently at the Boston Museum of Fine Arts. The press view of the collection will be given next Thursday. The private view on Jan. 12 will be in Gallery D6.

## ART TO BE SHOWN AT NEXT OLYMPIAD

The fine arts competitions for the tenth Olympiad, to be celebrated in Los Angeles in the summer of 1932 will be held in the Los Angeles Museum.

The competitions will consist of exhibitions of architecture, paintings, sculpture and reliefs and medals. Each Olympic country will be represented by the best work submitted to its national committee.



"ST. LUKE"

By PETER PAUL RUBENS

*A full-length figure, authenticated by de Groot, which is to be sold at the American-Anderson Galleries' January 22 sale of the collection of a Swiss nobleman*

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## Works Formerly in German Royal Collections in January Sale

Many of the paintings, which comprise the principal part of the sale at the American-Anderson Galleries on January 22, are works which formerly belonged to the imperial Hohenzollerns and Hapsburgs and other royal families. The entire collection is being sold by order of a Swiss and a German banking house.

For an auction event of such significance, a de luxe catalog has been prepared, in which 87 of the 94 items to be sold are illustrated and to which the foreword, dated November 25, 1930, has been written by the eminent expert, Dr. Herman Voss. To indicate further the importance of the sale, among the notable authorities who authenticate the masterpieces are Dr. George Gronau of Zurich; Professor August L. Mayer of the Pinakothek in Munich; Dr. Wilhelm von Bode, Dr. Hermann Voss and Professor Max J. Friedländer, all three of the Kaiser Friedrich Museum in Berlin; Cornelis Hofstede de Groot of the Hague, Dr. Paul Ganz of Basle and A. Polovtsoff of Paris.

Besides the Hohenzollerns, among the former owners of the pictures, armor and various art objects offered, were Charles II, the last of the Hapsburgs in Spain, the late Emperor Karl of Austria and Manuel II of Portugal.

Special interest will center in "The Circumcision of Christ" by Bellini, which is signed at the left, "Iohannes Bellinus," variations of which important work are in the National Gallery, London, and the Leuchtenberg Gallery, Munich. A photograph of this picture, with authentications of Dr. Gronau and Professor Mayer upon the back, will accompany the painting.

"The Massacre of the Innocents" by Pieter Brueghel the Younger is accom-

panied by a letter of authentication by Hofstede de Groot, dated June, 1927. In a landscape with snow lying thick upon the peak-roofed cottages Herod's soldiers are seen at their grisly work, mounted on foot.

The collection is especially strong in the Venetian group. A beautiful "Madonna and Child," which comes from Rome, is ascribed to Jacopo Bellini by both Baron von Hadeln and Dr. Ganz. Beneath the semi-circular arch is the Virgin Mother with round face almond-shaped eyes and delicately penciled brows, the Child upon her right arm robed in brilliant crimson.

Tiepolo's "Portrait of a Man in Oriental Costume" went to the Hohenzollern collection from that of the Duke of Hilar and was at one time in the Kann collection of Paris. It is authenticated by Dr. Gronau and Professor Mayer.

There are two half-length portraits by Tintoretto, both accompanied by photographs with authentications. The "Portrait of a Nobleman," signed at the lower left "Iac. Tintoretto, F." and dated 1565, is likewise from the Hohenzollern collection. Professor Mayer is the authenticator of this, as he is of the other, also a "Portrait of a Nobleman," together with Dr. Voss.

Another notable painting in the Italian group is Del Piombo's "A Cardinal With Two Secretaries," which Dr. Gronau compares to Raphael's "Pope Leo X." This, from the collection of King Manuel II of Portugal, is vouched for by von Bode and Mayer as well as by Gronau. "The Holy Family" is another Del Piombo, with a photograph and a certification by Professor Mayer. It has also been described and illustrated in Pietri d'Archieri's and Adolph Venturi's

Sebastiano del Piombo, Rome, 1908.

Bronzino's "Portrait of a Young Nobleman," passed from the collection of Maria Guiseppe, Prince of Cassano, Rome, to that of Count Contini and is authenticated by Mayer, Gronau and Voss.

The Milanese XVth century painter, Bernardino del Conti, is represented by a "Madonna and Child," which is authenticated by Dr. von Bode and Professor Mayer. It has been described and illustrated in the *Catalogue of Old Masters*, issued by the Kleinberger Galleries in 1911.

Niccolo Guardi's "Venetian Scene" comes from the collection of the Marchese Gioacchino Ollandini a Sarzana, as do two works by Canaletto, both of which passed through the collection just mentioned to that of the Sir George Lindsay Holford.

A "Crucifixion" by Murillo comes from a church in Toledo and was purchased in 1890 by Consul-General Louis Kribben on the recommendation of the Directorate of the Prado Museum, Madrid. It is accompanied by a letter of authentication signed by Dr. Voss.

The Flemish and Dutch paintings constitute an important group. There are four Van Dycks. One, a bust-length "St. John the Evangelist," has passed through notable Munich and Paris collections and was exhibited in Brussels in 1910. It has the authentications of Professor Mayer and Dr. von Bode. It belongs to a series of twelve Apostles painted in the studio of Rubens, and according to Dr. von Bode, is the only one executed solely by Van Dyck. The "Portrait of Jan Wildens," is authenticated by Dr. Voss. Two companion paintings by Van Dyck, waist-length figures of "St. Paul" and "St. Philip" respectively, are from the Hohenzollern collection, and are authenticated by de Groot, who states that these two paintings were done by Van Dyck while in the studio of Rubens, and much after the manner of Jacob Jordaens.

An important Frans Hals, a "Head

of a Man," painted about 1655, is authenticated by Dr. von Bode and de Groot, the latter of whom considers it a characteristic work of the last and best period of Frans Hals.

From the collection of King Charles II, the last of the Hapsburg line in Spain, comes the "Portrait of the Burgher de Jonghe and his Wife," signed at the lower right, "G. Terborch and Berckheyde." Painted in 1664, the picture is authenticated by Dr. von Bode, who states that the figures are the work of Ter Borch, while the background of buildings is by Berckheyde. The burgher de Jonghe is said to have been a rich Java importer, brother of the painter.

Of the seven paintings by Nicolaes Maes, six are from the Hohenzollern collection and have all been vouched for by Friedländer. "A Prince of Orange" is signed, and the companion piece, "A Princess of Orange," is both signed and dated 1671. The others are three-quarter length figures: a "Portrait of a Nobleman," a "Portrait of a Noblewoman," a "Portrait of a Scholar" and a "Portrait of the Scholar's Wife." The seventh Maes, signed at the lower right, is another "Prince of Orange" and is authenticated not only by Friedländer but by Voss.

In addition to the important "Massacre of the Innocents" by Brueghel the Younger, Friedländer authenticates "The Hunt of Diana" from the Hohenzollern collection and "The Miracle of Moses in the Wilderness," painted on copper. These he assigns to Jan Brueghel and Hendrik van Balen.

"Peasants Drinking" by de Hoogh is also authenticated by the same authority as well as described by Dr. von Bode in "Zeitschrift für Bildende Kunst" as a very unusual work bearing a genuine signature. It is also described by Valentiner in his book on this master.

From the Hapsburg collection is a Bartholomaeus Bruyn the Elder, a "Portrait of a Lady in White Head-

dress," dated "1548," a fine work authenticated by Friedländer, which in the past has been attributed to Hans Holbein the Younger.

Those who remember ex-Kaiser Wilhelm's one-time flair for dentistry, in emulation of Peter the Great, will view with particular interest the painting, "At the Dentist's," by Gerard Dou. The few French paintings in the sale include two Nattiers. The "Young Lady with Ballad Book" was once owned by the late Emperor Karl of Austria and is signed "Nattier le Jeune" and dated 1719. The "Portrait of Princess Marie Therese de Lamballe" has passed through two important European collections and is certified by Dr. Voss.

The "Plaisirs Champêtres" by Lancret from the Hohenzollern collection in the time of Frederick the Great used to hang over the door in his bedroom and is mentioned in the literature of the period.

A portrait of "H. R. H., George Frederick, Prince of Wales, afterwards George IV," by Sir Joshua Reynolds, painted about 1785, has passed through the collection of the Duc de Morny and is authenticated by M. Polovtsoff and Dr. Ganz. It has been published in the *Gazette des Beaux Arts*.

Other paintings, which are authenticated by one or another of the famous experts so frequently referred to already, include Jan Steen's "Lean Kitchen," Hobbema's "Landscape with Figures," and two full length figures by Rubens, "St. Luke" and "St. Mark," which are companion pieces.

The eighteen items in the sale which are not paintings include a suit of armor from Augsburg about 1540, a framed silk embroidery panel of the XVth century from Switzerland, Limoges enamel of the XVIth and XVIIth centuries, armorial silver pieces and a Greek figure of the Vth century B. C. The exhibition will commence on January 17.

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## EXHIBITIONS IN NEW YORK

### MATISSE SCULPTURES

Brummer Galleries

Henri Matisse, who shares with Picasso the leading honors of the School of Paris, is leaving with us as parting souvenir a group of some forty-five sculptures from his own hand. As he draws away from these shores that have proved so profitable and hospitable to him, he bids us give serious attention to another side of his art, one that he apparently relishes, to judge from the varied and ample display of his energies in the direction of form in the round. Having arrived at a magnificent simplification of form in his painting through elimination of chiaroscuro, he has undoubtedly felt the need of handling something solid and eminently tangible like sculpture. Looking over the catalog of the now historical Montross exhibition of the assembled work of Matisse back in 1915, it is interesting to discover several of the pieces listed that now appear in the Brummer show. Eleven items in bronze were exhibited then, notably "The Serf," and the strangely proportioned "Nude Woman, Standing" that Arthur B. Davies purchased for his own edification. But it is difficult to see that Matisse has done anything more important in developing his sculptural ideas in the past fifteen years than to satisfy his own personal inclinations for getting at grips with form in the round. Having just recently visited the magnificent group of canvases by Matisse that Stephen Clark has assembled in his New York home, canvases that embody the final

flowering of Matisse's painting genius, any one of which is worth all the early experimental work that made such a furore at the time of the Montross show, it is difficult to give this illustrious painter any particular acclaim for his investigations in the plastic arts. Powerful these works are in many cases, rudely magnificent at times, yet they seldom seem to possess that quality of living intelligence that illuminates the best of his paintings. His sculpture belongs wholly to the experimental, while his painting is final, authoritative. He can turn out a little "Torso" that is very much of a gem, or a child's head that is a delight, but beside the work of such men as Despiau or Maillol or Lembrich, Matisse resolves himself into the painter.

### GEORGE ROUAULT

Demotte Galleries

One of the really great men of the modern movement, George Rouault, is to be seen in splendid display at the Demotte Galleries. A comprehensive selection of his lithographs was enjoyed at Neumann's earlier in the season, but the present group of some twenty-five canvases is an even further demonstration of his pictorial power and individuality. Lucien Demotte has been fortunate in getting together such a fine group of paintings, all recent works not before seen in America, with the exception of the large canvas from the Lewisohn collection. Even in France a Rouault in the open market today is something of an event.

However, New York is perhaps the most fortunate art center in the world, in having the very pick of the world's great art. We have not the exquisite delight in knowing the big European men as they creep gradually into prominence nor the pleasure of taking

advance stock of their powers and then standing by. American-like we get everything in fine flower, like the heady blooms that come in from the surrounding green-houses month by month. Instead of being resentful and intolerant of our good fortune, we should realize that no other center of the world has ever had such artistic wealth brought to its threshold. It is educational largesse of far-reaching consequence. We may stay splendidly isolated from too intimate contacts with our European cousins, but it is plain that they are not going to stay away from us.

Rouault, well on now in years and honors, is at the peak of his powers. It needs only a careful comparison between the earlier Lewisohn canvas—which should be given a little judicious cleaning to bring it up to full value—and the latest paintings to realize that Rouault has struck into a richer soil, into a deeper bedding of those iridescent blacks that are the bulwark of his art. While I have sensed the power of Rouault there has been a ponderosity and a somewhat oppressive gloom connected with him, but these last two qualities are hardly at all to be found in the present group of canvases, all afire with rich play of smoldering color. They are typically Rouault with their strong scaffolding of black supporting members, like the heavy ribbing of lead in old glass or like the sustaining walls and passages of a well-worth mine. He brings up only richest ore now, no obscuring slag or light-weight finding.

Doubtless he is still a difficult man to "get," in the popular sense of the word. Even when one arrives at a true sense of the man and his art, he has his troublesome moments along the way. His large "Head of a Woman," that centers one of the walls, is still a canvas that I would not willingly live with, yet in time I might come to prize it as highly as many of the others. It often works that way with

the canvases of the big men of today as with Picasso, for instance, and his strange "Parrot Woman" in the Wiborg collection. However, the Rouault landscapes here are a joy and are recommended as a good starting point for those who would like to penetrate the Rouault mysteries.

For any one at all anxious to get all there is out of the modern movement, Rouault is hereby recommended as one of the best bets, and I hear on good authority that he is being groomed for a high place in the School of Paris pantheon by the dealers and collectors who are in the know. Try, for instance, the little landscape with its foreground peasant figures and its black crosses stark against the lowering sunset sky. The general sense of earth and dull clods and toil and encompassing futility hanging over all is that same peasant theme that Millet set forth in his way, and yet how immeasurably more moving, more deep-

ly informing is Rouault's vision. He strikes other landscape notes with his low lying blistering suns and hot moons and reddish roadways leading away into blackness with lurid tragedy stalking the human race and only the planetary sentinels to tell the tale. He is satirist too, of a severity that is devastating, as in his "Uncle Sam," one of his very newest works. He is humanist, too, in his red faced "Laughing Man" with the bright red tie carrying out the merry note of the portrait. His deep religious fervor appears in his "Christ Crowned with Thorns," a powerful interpretation of this time-honored theme. And this is perhaps the great note that is at the root of all his work. His art is cataclysmic, the off throwing of a nature that has been seared and pierced and broken in striving to understand life but that has been fused in an ultimate richness of soul and grandeur of deepened experience.—R. F.

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## COMPARATIVE PORTRAIT EXHIBITION

Ehrich Galleries

Fifteen paintings by masters of the Dutch, Flemish, German, Italian, Spanish, English and American schools comprise the comparative portrait exhibition now on view at the Ehrich Galleries. The clou of the show is undoubtedly Rembrandt's, "Man with a Gold Chain," in which the master has limned with his inimitable golden browns flashing into sudden luminosity, the powerful face of a man who has known turmoil and bitterness, yet still remains undefeated. The work, which is comparatively well known to New York art lovers, is reproduced by Valentiner in his *Rembrandt's Wiedergefundene Gemaelde* of the *Klassiker der Kunst* series.

Titian's restrained and aristocratic portrait of Archbishop Quirini which hangs close by is in strong contrast with the Dutch master's naked revelation of a troubled soul. The fine spaciousness of the composition, the contrasts of black cape and white gown all serve to emphasize the thin, ascetic face, set against a dark rectangle of brocade. In the Titian volume of the *Klassiker der Kunst* series, this portrait is reproduced on page 222.

"Lady Poulett" by Van Dyck, which was illustrated in the January 3 *Art News*, is another high point in the exhibition. Dating from about 1637, this work is notable for its smooth and delicate finish. C. H. Collins Baker in an article in *The Burlington Magazine* has commented especially upon the rare quality of direct drawing, clean, transparent paint and subtlety of color and atmosphere which the master maintains at high pitch throughout this large canvas.

Among the most striking examples of the English school is the decorative portrait of Mrs. Carey by Hoppner, painted about 1780, or soon after, at the height of the model's youth and beauty. The spaciousness and charm of the landscape background, with its pearly sky tones, serve as natural foil for the loveliness of this somewhat wayward lady demurely clasping a sheaf of wheat. This work is reproduced in full page illustration on page 42 of MacKay and Robert's standard publication on the artist. The sterner talent of Raeburn is excellently revealed in the likeness of Dr. Benjamin Bell, who slumps so naturally and meditatively in his crimson armchair as if weary of the cares of a physician.

Rubens is seen in a distinctly non-fleshy mood in his "Portrait of a Lady—Member of the Family of Montferrand of Bugey." Here all is sobriety—the concealing black dress, the stiff, white ruff and frills at the wrist. Even the thin face is instinct with Flemish shrewdness and practicality.

American portraiture of the XVIIIth century is represented by Copley's "Sir Joseph Banks" and by Gilbert Stuart's "Mrs. John Bartlett." The latter work, which is illustrated on page 40 of Lawrence Park's standard volume on the artist, is more direct in its character portrayal than many of the English works of the period. The Copley, in addition to its psychological qualities, is notable for the opalescent sky tones and feathery trees. Although racially of the French school, Mosnier's portrait of Lord Lansdowne, in his brave scarlet coat, seems to follow the English tradition in its direct presentation and military gusto.

Two child portraits lend interest to the showing—a delightfully prim little maid by Cuyp, set against the black and white tiles and the "Two Sisters" of the Brothers le Nain, even more decorous models of infant virtue.

The Spanish, Italian and German works give the most colorful costume notes to the show—the sweeping rose hat of Cranach's golden-tressed lady; the gleaming chains and beloved pearls of Bronzino; the black and gold armor of Coello's "King Phillip" and the brocaded dignity of Moro's "Spanish Noblewoman."



"BIBI"

By PASCIN

Included in the artist's memorial exhibition at the Downtown Gallery

JONAS LIE

Macbeth Galleries

The two main galleries at Macbeth's are liberally hung with handsome outdoor panoramas by Jonas Lie, dealing principally with the picturesque events of the fishing communities of Brittany. He has swept the brilliantly painted sails of this region into striking patterns and brought to all of these fishing scenes a genuine tang of the sea. His painting has eased up immeasurably in the last year or two in setting forth of detail. Hitherto Mr. Lie made rather too insistent patterns in his statements of wind-filled sail and sunlit snow and upstanding birches and

cloud-flecked sky. His canvases fairly shouted their messages of robust outdoor painting. Now, he touches in his scenes with a charming reticence and lightness that give his canvases a wholly new allure. He gets an all-over effect of delicate patterning that is apparently the beginning of a new painting period for him. His "Returning Sardinians," with its accenting of soft brown sails, is of his best, and a beach scene with figures scattered across the sands is another I particularly liked. A set of seven canvases painted on the Francis P. Garvan estate at Racquette Lake, N. Y., belong to Mr. Lie's more literal period of landscaping but they are all handsomely made.



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## LAUFMAN

## Seligmann Galleries

Nourished upon certain of the French traditions of today in outdoor painting, yet withal an artist sufficiently robust and individual in character, Sidney Laufman presents at the Seligmann Galleries a group of landscapes that argue a talent come to ripe conclusion. Throughout the series of canvases certain marked tendencies in handling and selection of material are easily caught, are wholly Mr. Laufman's, a sure sign that the painter has sifted out all the unnecessary elements of his trade and come to grips with himself. There is no following after this one or that, no reaching about for a more inclusive formula. Mr. Laufman has found himself, and in so doing reveals himself a sturdy landscapist with a predilection for gray effects, for lowering skies, for shadowy foregrounds out of which he raises his chief ornamental effects, his accents of sudden warmth and incidental chromaticism.

In one of his scenes of French countryside dotted with those box-like villas with peaked roofs that Cezanne so often seized upon geometric anchorage in his decorative flux of line and color, Mr. Laufman has let a contagious rosy glow spread from his areas of red tiles and sun-baked plaster across the scene, with a considerably incarnadined effect. But ordinarily he is severely somber, a little like Vlaminck, only less theatrical. The single figure piece and the few still-lives do little to further Mr. Lauf-

man's claims. He is, first and foremost, a landscapist with a generous share of what is usually called, for want of a better word, painter's quality, and an individual way of seeing nature.

## MARGARET SARGENT

## Kraushaar Galleries

Another proof that constant striving with oneself for vivid utterance in art is as necessary as giving breath to our bodies comes to light in the exhibition at Kraushaar's of recent work by Margaret Sargent (Margaret Sargent McKean), the young Boston painter who has appeared in these galleries on previous occasions. Hitherto, she has suffered from an excess of energy and decorative intention which kept her work in a highly chaotic state. Her painting stride was far too taxing for comfortable progression. She has evidently profited by her previous attempts to get into step with the times, for she now emerges a painter with a real personality, with a decidedly interesting outlook and a fair amount of technical means to substantiate her claims. She is still at loose ends too much of the time for any exact valuation of her work, but there is a fine feeling of youth and fresh outlook and good taste, not to mention a high courage about tackling most any sort of subject matter in almost any medium.

Like certain more mature modernists whom I might mention, I give her three or four years of good, hard

striving with her limitations as a prelude to really important work. Coming from the Boston cotes perhaps makes it all the more difficult for Mrs. McKean because a liberal investigation of the new modes and a constant study of what is being exhibited is almost as essential to the aesthetic progress of the average American painter today as making the "grand tour" was in our yesteryears. And judging by all accounts, there is precious little good modern stuff being shown in Boston, now that Charles Hovey Pepper and his crew were ruled out of power at the Boston Art Club. Perhaps it will take Mrs. McKean more than three or four years. It does not really matter. Time is unimportant when it is a question of maturity. The main thing is to keep moving, and I have no doubt that she will come by a generous increase in artistic stature in due course.

## M. VERBURGH

## Marie Sterner Gallery

Paintings by M. Verburgh, rich in tonal appeal, and handled with a commendable breadth of vision and stroke, are on view at the Marie Sterner Gallery. His portraits, landscapes, and still-life paintings are all equally effective. He has at his command the technical knowledge and creative ability that enables him to paint with a fine blend of dash and deliberation. The Ostend landscapes are full of genuine out-door feeling, and I particularly liked the portrait of Jose de Creff with its not too insistent use of angles and broadly outlined planes.

## CHARLES HOPKINSON

## Montross Galleries

Eminent Americans in search of a portraitist would do well to visit the Montross Gallery during the period of the Hopkinson exhibition, for they will find a ready solution of their problem in the work of this distinguished Bostonian. A round dozen canvases, dealing strictly with the masculine of the above species, show how successfully Charles Hopkinson copes with the difficulties of portraiture. He first and foremost sets forth the sitter as a human being, vividly, graciously, authoritatively, with sufficient stressing of salient characteristic to give the vision a definite drawing power. He inevitably warms to his task, for these human documents come to life at his command with a full bodied flavor that makes one immediately acquainted.

Then, too, he has learned how to give them interesting and varied setting, one of the really difficult requirements of this special division of the arts. He has arrived at a fine fluent handling of the pigments as well, so that these likenesses do not go dead on his hands, are not the result of endless nibblings at transcriptions of a sitter's personality, but are apparently the quick seizure of the sitter in one

fell and comprehensive swoop. He also gives a fine vitality to his flesh, another difficulty of this delicate profession where the blandishments of the beauty parlor are all too often dragged in as accessory to the fact. He is uncompromising enough to suit the most literally minded as witness the remarkable likeness of Daniel Sargent but at the same time he invests the plain facts of the case with his own feeling of beauty, so that it is the sitter plus the artist in the final analysis.

Such grand and good men as Bishop William Lawrence, Professor Bliss Perry, Professor Edward H. Warren, Dean Roscoe Pound, President A. Lawrence Lowell, Professor George Kittredge, Frederick B. Pratt, to name a few, are among Mr. Hopkinson's distinguished list of sitters, and I can assure you that it will be a long time before such a brilliant group of men's portraits will be brought together in a New York gallery. Each head is so much the man himself, is really what can be called a speaking likeness without sense of depreciation, that Boston is to be congratulated on having at least one artist in its midst to carry on the fine tradition of distinction in the arts that has not been conspicuously present in that town of late years. Mr. Hopkinson, one of our most brilliant watercolorists, has only sent a scant half dozen of his aquarelles, a distinct blow to one who always looks forward each year to seeing a new batch. "Mountains in Norway" is the group title for four, and while they are handsome, they are not so exhilarating in form and attack as formerly.



"Master John Henry Wilson" by  
Thomas Gainsborough, R.A. (1727-1788)  
Canvas 28 x 23 inches

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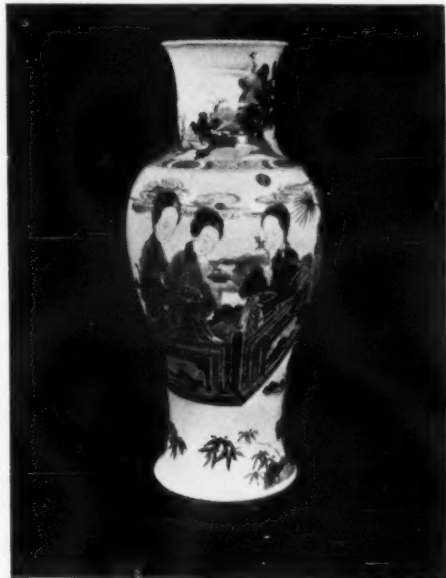
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# PHILADELPHIA SOCIETY OF ETCHERS

## Grand Central Galleries

The fourth annual exhibition of the Philadelphia Society of Etchers is making the rounds, stopping for the moment at the Grand Central Galleries before venturing further afield. Its circuit tour, taking in such far flung centers as Louisville, Kentucky, Grand Rapids, Michigan, and Utica, New York, will doubtless bring these hundred and eighty prints before a goodly miscellany of art lovers, and should serve to stimulate further interest in the graphic arts in America, an interest that is apparently well grounded judging from the exhaustion within a month of both editions of the American Art Dealers recent publication on Contemporary American Etchers.

Such regular exhibitors in the annual shows as Pop Hart, Kerr Eby, Charles E. Heil, Earl Horter (who does the "Gift Print" for the Philadelphia Society this year), Alfred Hutt, Frank W. Benson, William Auerbach-Levy, Eugene Higgins, Kenneth Hayes Miller, Ernest D. Roth, Chauncey Ryder, John Sloan, and Max Kuehne are on hand to give the exhibition a thoroughly representational and authoritative air, while there are a goodly lot of other less known print makers for variety. I particularly liked the set of plates by Mr. Kuehne, clear, direct impressions of the American scene done with a fine sure line and knowledge of the medium. Angelo Pinto's modernistic theater scenes I noted with interest, also Salvatore Pinto's "Seated Nude," John Sloan's "Nude on the Stairs" is an amusing item, and I marked Alex Stavenitz's

"Subway, No. 2," and "Torso" as outstanding. Decaris, the French etcher, who made his American debut this autumn at Kennedy's, is included, and the impression of a too great facility in depicting form that I felt at the time of his exhibition still obtains, in spite of his wide accomplishments as a draftsman.

A group of colorful, romantic canvases by Ossip Linde dealing with picturesque European painting haunts are also on view at these galleries. Mr. Linde is well versed in his craft, and achieves softly glamorous landscape effects with consummate ease.

## PERCY CROSBY

### American-Anderson Galleries

The famous "Skipper," otherwise known as Percy Crosby, has stepped out of character for a moment to appear at the American-Anderson Galleries as a personage of diversified talents. He leaves the humble routine of his cartooning for a number of pictorial flights more ambitious than successful. Possessed of an exuberant talent and an elastic fancy, Mr. Crosby has sketched and drawn and painted a vast series of incidents that have to do with sports and rhythmic dancing and the thousand and one activities that would engage the roving eye of an illustrator bent on extending his borders. But it is only too true that it is his "Skipper" self that, in the end, wins the day. When he is concerned with the quaint little events that any street corner or every day sidewalk gathering offer the observant bystander Mr. Crosby strikes a true and human note that gives his line an authority and interest that his more ambitious efforts are lacking in. He has a knack for action sketching, as in the woman diving and in some of the polo scenes, but after all is said and done, "Skipper" is the real hero of this exhibition.

## STEPHEN ETNIER

### Dudensing Galleries

Stephen Etnier, who is holding his first New York exhibition at the Dudensing Galleries through January 25, is a serious young painter who has followed the South Seas as a navigator and studied at the Yale School of Fine Arts and at the Pennsylvania Academy. He is predominantly deliberate and intellectual, although in "New England," he seems to be experimenting in giving his emotions—or his ideas—a fling. At any rate, a bomb seems to have hit the cross of the steeple which has become detached and is toppling in a blaze of light. Nearby, the branch of a tree seems to give a leaping swirl. And here and there he yields to a mussier technique than is to be found in the canvases of poster-like smoothness, such as his portrait of a machine or his studies of static Noah's ark quails. In several compositions he is finding his way in acquiring distance by the use of a dark object in the foreground, as in "Pennsylvania Hills," where the uninteresting drab side of a barn belongs more to the frame than to the rolling monumental landscape. In his studies of the nude his preoccupation with design is particularly discernible.

## W. EMERTON HEITLAND ERNEST DIELMAN

### Arden Studios

A brave group of water colors in that fresh, spanking, whole-sail manner of his is W. Emerton Heitland's New Year's gesture at the Arden Studios. He still uses tropical themes

to good advantage, the fringy patternings of palms and their sharp shadows providing him with excellent material for his facile hand. Mr. Heitland is always one of the banner contributors to the big water colors shows, for his generously brushed in designs have a strong carrying power, far beyond the average so that he emerges from these annual tourneys with liberal laurels. His accents are quick to engage the eye, and his spread of liquid color is in the best water color manner. He errs slightly in keeping to a somewhat postery spread of areas, a tendency more apt to intrude when a considerable group of his paintings are seen together.

While I admired enormously the fine arrangement of scrambled river junk in "Gas, Gravel, and Coal," the massive treatment of "The Gas Tank," and the big beetling blue cliff shot with thunderous reds in "Near Bathsheba, Barbados," I am still slightly concerned about the apparent contentment with painting formulae that enable him to get his effects with such surety. Water coloring is not an easy medium, by any means, but the artist must constantly watch himself that he does not fall into mannered handling or stereotype washing in of too familiar color combinations.

There is little excuse for anyone today for resting on their laurels, there is too much fine work being done, too great a flood of new ideas and inventions abroad. I am not writing in any carping spirit but with a great sense of admiration for what Mr. Heitland has accomplished, but it does occur to me to suggest that he take such a master water colorist as Cezanne as copy book for a while, to puzzle out how he kept his powers of invention so fresh and his pictures so sparkling and dynamic. "Bermuda Roofs" and the three large Negro portraits are in Mr. Heitland's best vein. Having gone so far in his painting, he might just as well go a little farther.

A small group of sculpture by Ernest Dielman is also on view at the Arden Studios. This young New York artist has been studying in Europe since 1923, working with Mateo Hernandez and Georges Hilbert in the "taille directe" manner. That he has a large aptitude for animal sculpture is readily seen from the handsome figures he has fashioned after studies made from nature. He has shown in various Paris exhibitions. A Cambodian head is also a striking piece of direct sculpture, and Mr. Dielman obviously has a fine feeling for the materials in which he works.

## HILLA REBAY Wildenstein Galleries

One of the most original artists to reach town in a long while is Hilla Rebay, the German painter who achieves her best work in dextrous manipulation of scraps of colored paper. The larger of the Wildenstein galleries is filled with her decorative conceptions in this unique medium, and strange to say she is far and away more eloquent when snipping little segments and silvers and patches for application than in handling actual paint or pencil. A group of her portraits and studies in these last two mediums are hung in an adjoining gallery, and sad to relate they detract from Miss Rebay's reputation to a considerable degree. In fact if one were not so informed, it would be difficult to conceive them as coming from the same hand. In her clever use of the scissors she achieves a most daring, running line, and manages to keep her designs alive and pointed. She has a lively wit and something of the sense of the fantastic that distinguished the work of Klee. Her range of subject matter with her appliqués is tremendous, and it is a very vivid talent as far as this side of her work is concerned.

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ABSTRACT ART  
IN AMERICA

The vogue that abstract art has enjoyed in Europe ever since the cubistic invasion is rapidly spreading to America. The current Picasso exhibition of abstractions, with their challenging variations of form, is quite liable to be a turning-point in American painting. The Valentine Gallery, the art students' favorite stamping ground, will doubtless become something of a battlefield on which the issues of this rapidly advancing art form will be fought out during the next weeks. At each fresh demonstration of abstractions in America, the opposing factions become more sharply divided. Those who welcome this release from stereotyped forms of painting grow louder in their praise. Those who still prefer the quiet reaches of naturalistic, representational art wax more irate. That there is a definite issue at stake becomes increasingly clear. The human mind, notoriously lazy, is being rudely prodded. The prospect of thinking out unnecessary problems in art is not a happy one.

Mr. Average Painter is only too happy to mull along in the well worn ruts of academic art. Let the natural course of events carry him gently along with the current. No up-stream art for him. But nature has been working out some new and seemingly revolutionary ideas during the new century which have inevitably had a repercussive effect on the art forms of the day. A new emotional warmth has been given our living, a new speed to our progressions, and a fresh impetus toward the realm of things mental. The idea today is becoming more valuable than the thing that expresses it. What art has to offer in the way of spiritual implication and mental stimulus is the new note. Too long perhaps have our aesthetic inclinations been allowed to languish.

We have lived too long in a convenient state of mental ease. Today an ounce of invention is worth a pound of cautious, smug, complacent



PORTRAIT OF A SPANISH NOBLEWOMAN

By ANTONIO MORO

Now on view in the Comparative Portrait Exhibition at the Ehrich Galleries

## LATEST BOOKS

## THE ART SPIRIT

By ROBERT HENRI

Compiled by Margery Ryerson

Published by the  
J. B. Lippincott Co., Philadelphia  
Price: \$3.00

Margery Ryerson has conferred a boon on artist and layman alike in compiling the notes, articles, fragments of letters and talks to students by Robert Henri, now in its second edition.

A PAIR OF EARLY  
CHINESE VASES

LONDON.—The bronze food vessels, of which one is illustrated on the cover of this issue, belong to the Chou Dynasty (1122-255, B.C.) and were excavated at Tsian Fu in the Shansi District. Both in form and in fine simplicity of their decoration the pair are outstanding representatives of that period. It is obvious even to the least instructed that these are "museum pieces."

It is by the courtesy of the owners, Messrs. John Sparkes, of London, that we are enabled to reproduce one of this rare pair.—L. G. S.

comes an adventure and we begin to see even its ugliness and squalor through the artist's eye. "Art," says Henri, "is the giving by each man of his evidence to the world."

While encompassing the whole field of creative work, the book contains much that is specific and practical for the painter. Never dogmatic, never sure that his method was the right one, Henri suggested rather than dictated, and, like every great teacher, was against technique as an end in itself. "Receipts are for slaves," he said. "Canvas, paints, brushes, hands and brains are but tools to be guided by the soul."

The painter should work from the memory of his first fleeting inspiration, for, said he, "the most vital things in the look of a face or of a landscape endure only for a moment. Work should be done from memory." . . . "All work done from the subject thereafter must be no more than data gathering."

There are simple directions for arranging the "set palette," which Henri thought a useful system of working with color. In a portrait, the background, the drapery, the hair, everything, must help to express the subject's personality. Regarding perspective, "solidity must be felt," the painter using his ingenuity in bringing out, not only three dimensions, but the "mysterious fourth," which is "the inner meaning of things."

Under Henri the brush stroke becomes a fascinating study. It can be "showy, shallow, mean, meagre" . . . "full, generous, alive and know what is going on."

Thus, to read this collection of fragments, these veritable flashes of light from the storehouse of Henri's wisdom and philosophy, becomes an exciting and revealing experience. It is a book which one would want to keep on an accessible shelf of the library.—B. R.

WEAVES AND DRAPERIES, CLASSIC  
AND MODERNBy Helen Churchill Candee.  
Frederick A. Stokes Company,  
New York

*Weaves and Draperies Classic and Modern* is a condensed history of woven stuffs from the time of the earliest existing examples up to the present day. Such a book as this has long been wanting. It not only forms an excellent basis for further study but will appeal especially to those who lack the leisure to delve into detailed technical works on the subject but wish to sharpen their judgment and justify their personal taste by conscious knowledge. The questions discussed at greater length in Mrs. Candee's other books on related subjects, *The Tapestry Book* and *Decorative Styles and Periods*, are touched upon in her latest book. These three guides indeed form a valuable trio of reference books for all interested in interior decoration.

In *Weaves and Draperies* the subject is soundly if briefly treated from all points of view. In the first place, the historic background which explains the development of various kinds of woven stuffs according to the needs of the time is sketched, and a general idea of the technique of weaving both by hand and by loom is given. The origin and the spread to other countries of important designs are described and the aesthetic virtues of each are appreciatively pointed out. Of the famous artists who are known to have invented or elaborated certain designs, and of the famous centres of weaving throughout the centuries mention is also made. All this is told with an eye to the problem of house furnishing of the present day as well as the past.

The first chapter gives a definition of various weaves,—damask, silk, brocade, velvet and tapestry, and explains the historic symbolism of motifs. Then follows the story of the Coptic weavers of wool who influenced the designs of the Roman Empire. We see how later weavers from India and Persia brought the inspiration of their countries to Sicily and Italy and how it was there modified. From India came the elephant motif, from Persia the tree-of-life and the roundel enclosing a figure or a scene; from China through Persia the cloud motif, and ultimately the jealously guarded secret of silk, which had to be smuggled out. The Mohammedan civilization evolved geometric designs and decoratively used the Arab lettering. All these the trade between Constantinople and Venice and Genoa carried to Europe. The Saracens brought the Mohammedan influence to Spain together with the forbidden living forms of longer tradition.

A chapter on Peruvian weaving is necessarily included; isolated as it was from outside influences, this was a distinctive development.

To Flanders, already bristling with weavers, came Protestant workmen from France, who were forced to flee for their lives after the revocation of the Edict of Nantes. Many of them had been trained in the Gobelins and Lyons factories. Some went to England where they founded the Spitalfields factories. We now follow the story of tapestry weaving, from the simple restrained Gothic and mille-fleur through the ostentatious Renaissance and later styles. Then there is an account of French tapestries and other materials which passed rapidly through many different phases during the reigns of Louis XIV and XV, and the Empire.

The book also includes a chapter on printed cotton and linen which France and England learned to make by machinery after the suggestion of hand-made Indian originals. And finally, the question of modern draperies is dealt with. With so many sources upon which to draw these can afford to display a diversity of material and design which is amazing.

Mrs. Candee has the gift of making a useful and informative book at the same time an entertaining one. *Weaves and Draperies* will be found absorbing reading even by one who has but a passing interest in the subject. The illustrations are chosen with care and greatly embellish the text.—M. V.





PASTEL PORTRAIT

By EDOUARD MANET

Recently acquired for an important American private collection from the  
Thannhauser Galleries of Berlin and Lucerne

## New Spanish Museum Contains Celtic and Later Relics

MADRID.—Close to the small village of La Guardia on the Spanish side of the river Miño, which forms the boundary between Spain and Northern Portugal, rises the famous Monte Santa Tecla. Historians have long held that here was the door through which the Celts poured into North-Western Spain some 3,000 years ago. The strategic value of the elevation could not have failed to attract the attention of the Celtic tribes, which, coming originally from Ireland, landed in Brittany and then pushed further South until they arrived in Galicia where they settled, and their direct descendants are found in large numbers among the present inhabitants of the district. These historical hypotheses have been confirmed by the recent discovery on Monte Santa Tecla of the remains of three successive civilizations: the first Celtic, then the Iberian and the Roman.

The construction of a motor road to the summit started the discoveries about a year ago. The remains of several circular dwellings coming to light, the work of exploration and excavation was immediately started and kept up with feverish activity. So far, over one thousand dwellings have been excavated, all of small dimensions. The largest do not exceed fifteen feet in diameter, and the height varies from eight to ten or eleven feet. The walls, built of small stones, are twenty inches thick. Each house has an oven for baking bread, and opposite the usual hand-mill for grinding corn. In the center of each dwelling there is a big stone with a hole in the middle, intended to hold a wooden pillar which supported the roof. Close to this stone there is a flat one with obvious signs of fires having been made on it. Between these two stones another slab stands vertically, its object being evidently to prevent the fire from reaching the wooden roof-support.

Many of these dwellings have an outer enclosure which, it is thought, was used for enclosing cattle. This belief is strengthened by the discovery of stones drilled to form a ring and embedded into the walls. The large numbers of such stone rings found show that these primitive people possessed large herds of cattle. There are also many tanks or hollows cut out of the rock, and these are supposed to have been used for watering the animals.

The "Society pro-Monte Santa Tecla" has taken charge of the excavations as

well as of everything connected with the preservation of the finds. And just a few days ago a museum was inaugurated. The bronze figures alone fill three large showcases, and there are besides numerous other bronze objects, such as fibulae, bracelets, rings, brooches, hooks, daggers, swords and spear heads. In ceramics there is a great variety of shapes and ornamental motifs, many pieces bearing unmistakable analogies to the pottery of Salvador and Briteiros. Among the several stone sculptures, the most important are a beautifully carved idol in the shape of a dog and another representing a human figure. There is also a small Roman gold statuette of Hercules, and several fragments of stone cornice with ornamental reliefs, also Roman. To the Neolithic period belong numerous axe-heads in obsidian and various flint knives. The most interesting object is possibly a map engraved on the rock, in which the outline of Monte Santa Tecla and the course of the river Miño are clearly and accurately described. It is probably the earliest map in existence.—E. T.

### WASHINGTON

The United States National Museum announces an exhibition of etchings and drawings by Abbe Ostrowsky, to be held in the Division of Graphic Arts, Smithsonian building, and lasting until February 1.

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Mr. and Mrs. R. A. Bidwell of Springfield, Mass., are great lovers of the Orient and for some twenty years have owned a large collection of Japanese color prints, porcelains, Chinese bronzes, mirrors and other examples of the subtle art of the Far East. For a long period, however, the problem of properly arranging and exhibiting this collection in an American home formed a baffling problem. It was not until a visit was paid to Japan in the spring of 1925, that a real solution offered itself. Filled with an intense admiration for the Flowery Kingdom, its charming homes and

restful interiors, they decided to alter a part of their house into a Japanese reception room, with a concealed cabinet to exhibit their treasures.

Through the aid of Yamanaka & Company of New York, they were able to secure an interior thoroughly Oriental in spirit, yet adapted to American home use. We illustrate on this page two views of this most unusual room, which was made in Japan by Mr. S. Z. Shirae of Yamanaka's. The photograph to the left shows the room when used for a reception or afternoon tea, with the closed doors simulating panelling. That to the right reveals the interior after tea, with the doors of the cabinets entirely removed to exhibit the shelved

interiors offering ample space for display of ceramics, bronzes and other treasures. The cupboard has gold and silver "Fusuma" sliding doors. Pictures are found only in the "Tokonoma," which is also adorned with a single carved wooden figure.

The floor of the room is covered with Tatami matting, like an occidental room. In the center there is a low teakwood tea table with blue silk cushion. For night receptions the "Bon-Bori" or electric floor light is used in conjunction with concealed reflectors in the cupboard. An ash tray in the form of a porcelain pot with bamboo tube is one of the small details giving authentic atmosphere to the interior.

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## LONDON LETTER

by Louise Gordon-Stables

The Christmas season has brought its usual lull to the art-world in general, though there has been activity among the shows of arts and crafts that have catered to the gift-buyer. There are such things as Bernard Leech's pottery, Duncan Grant's furniture, Vanessa Bell's decorated tiles and woodwork, Vivian Pitchfork's rugs and so on, which represent in price no more than might be spent on many a useless trifle, yet proffer something of real artistic worth. It may be that before long the average Christmas buyer will look for something that is likely to appreciate in market value. The work which I have mentioned is all of more than ephemeral worth.

It will be interesting to see whether the public will accord to Eric Gill's groups of sculpture that he is now fashioning for the new offices of the British Broadcasting Company more approval than it bestowed upon Epstein's groups for St. James' Park Station. Time was when Mr. Gill's work seemed to the average observer strange and uncouth. There was an outcry about his "Stations of the Cross" in Westminster Cathedral, with their stiff outlines and uncompromising simplicity of treatment, but these, in comparison with what he has since produced, appear almost conventional. Mr. Gill is an artist of more than one technique and of more than one mood. He can work with suavity or with angularity, according as inspiration and his subject dictate. In this case, it is not easy to say how the chosen theme of "Ariel and Prospero" will direct him, Ariel standing for the ether and its waves and Prospero for the company that directs these energies.

The most sensible suggestion that has yet been made in regard to the question as to whether or not we ought to lend our national treasures for exhibition abroad, (and they are getting themselves tied up into strange knots over this at Westminster just now) emanates from one of the leading critics, who is of the opinion that every case should be treated on its merits, that is to say, that examination should in every instance be made by responsible experts, and a decision be arrived at according to the report. While some panel pictures might suffer irretrievably by change of atmosphere and the jolting incidental to transport, others might be relied upon to stand the trial without the least damage.

We have heard rumors many times of a "circulating library" for pictures being set on foot, and now, the early days of 1931 are really going to see the scheme seriously developed. The names of Professor Tonks, Augustus John, Paul Nash, Walter Sickert and Lord Ivor Churchill promise an important enterprise which will mean publicity and encouragement for our own artists. Five guineas will secure a year's loan of a painting, that is to say, a subscriber has the privilege of having one borrowed picture on his wall throughout the year, changes being made, if desired. There will be an exhibition from time to time, from which subscribers may make their selections. And the artists represented will be British—This in view of the flood of exhibitions dealing with French art, to which we have been treated during the past few years and which variously work toward the frustration of our own artists.

Harold Knight had been chosen to paint the portrait of Commendatore Modigliani, presented to him in recognition of his services in connection with the exhibition of Italian art at Burlington House in 1930. Although Harold Knight is a little overshadowed by the publicity accorded to his brilliant wife, he is a no less admirable artist. Art critics and newspaper proprietors have combined to make this gift in conjunction with



"HEAD OF A WOMAN"

Included in the exhibition of the artist's work at the Demotte Galleries

By ROUAULT

others appreciative of the splendid work that had been given ungrudgingly on the occasion of that epoch-making exhibition.

There is at present an admirable exhibition at the Fine Arts Club, very catholic in character, but uniform as to excellence. The Dutch Schools are represented by such masterpieces as Rembrandt's "Tribute Money," a drawing by Pieter de Hooch and an unusual group by Cuyp, to mention but some of the exhibits. The furniture and enamels are all exceptional either for historic interest or for aesthetic merit while the XVIIIth century glass alone is worth a visit.

In a recent interview in the *Evening Standard*, Mr. Lance Hannen of Christie's gave some interesting observations as to the picture prices. According to this authority—and who can claim a greater knowledge as to salesroom figures and fluctuations?—the picture that is a revelation of the life of its time, can be depended upon to maintain a high price. This accounts for the steady level of the Dutch School as well as for the continued popularity of the work of such artists as Frith of "Derby Day" fame. The more rapidly general conditions of life change, the keener will future generations be to acquire authentic records of such transitory manners and modes.

According to Mr. Hannen, the period immediately following the demise of an artist should be the most profitable in which to invest in his work, for it is customary for prices then to fall for a time.

The probable explanation of the decline in prices may be the financial necessity of the heirs and their willingness to sell even at a reduced figure.

The exhibition celebrating the centenary of the birth of Lord Leighton, now being held at his former residence, Leighton House, has given me the impression that future generations may quite conceivably develop an enthusiasm for what we of the XXth century have found unsympathetic. His canvases are undoubtedly wrought in the grand manner. There is a breadth in them that we cannot ignore and a decorative sense that we cannot deny. Even though we may not feel moved by his work, we must acknowledge its sincerity and its admirable technique. Who can say—a period of reaction may very well bring it again to the fore and render purchases made today a profitable proposition. Further, it will be surprising

if the prices of his portraits do not compare very favorably in time to come with the work of men, who today hold a far higher place in public esteem. For into them Leighton put his most solid work. Some pencil drawings in the show demonstrate his gift for impeccable draftsmanship.

The death of Sir Otto Beit has given rise to conjectures as to the possibility of his picture collection coming upon the market. Should this occur, it would mean the dispersal of a particularly rich store of Dutch pictures, including two famous Vermeers and a couple of Metsus hardly less valuable. The collection was made to a large extent by Sir Otto's brother, Alfred Beit, also a keen admirer of Dutch painting. The British school of portraiture is represented by some especially fine examples by the biggest men.

Occasionally, a collector makes a discovery among his own works of art. It took Sir Frederick Becker thirty years to realize that it might be worth while to take steps to have an oil painting cleaned, which he had bought for a trifling sum in the second-hand department of a drapery store and which he had kept in an inconspicuous position on the staircase of his house. The painting was found to be by Jacob Bassano, the Venetian genre painter of the XVIth century. It depicts Christ after the flagellation.

Mr. W. G. Constable has been the first professor elected to the new Courtauld Institute of Art, which is expected to be in working trim in a couple of years time. Mr. Constable, who was not long ago made assistant director of the National Gallery, should bring much scholarship and an intimate knowledge of art to his new post. In addition to teaching the history of art, he will act as director of the institute, the object of which will be to train the art critics and experts of the future. Mr. Constable has specialized in British primitives, on which subject he is an acknowledged authority.

Owing to the retirement of Sir Robert Witt, after two successive terms of seven years, there is a vacancy among the board of trustees of the National Gallery. Sir Robert has become so much an institution that it will not be easy to fill his place. Among his outstanding achievements are the National Art Collections Fund and the Library of Reproductions.

## CHAMBORD NOW STATE PROPERTY

PARIS—The famous Renaissance castle of Chambord in the Loire has now become state property, says the *New York Herald*, Paris, and the castle itself will be administered by the fine arts department and the roads and forests branch of the ministry of agriculture.

Interested people and newspapers are now asking what will be done about the village of Chambord and the farms which are attached to the national property. Various proposals have been made, one being to make the park a national domain for the cultivation of animals, birds and vegetables. Another is to make the park, which is rich in game, a shooting preserve. Suggestions that the castle be turned into a museum of the Renaissance are likely to fail, as the neighboring chateau of Azay-le-Rideau is already rich in souvenirs of this epoch.

## LURISTAN BRONZES IN BRITISH MUSEUM

LONDON.—Some bronze objects from Persia have provided experts at the British Museum with a new problem, states the *Morning Post*. They come from Luristan, but that is all that is certain about them. Those who made them may have lived at any date between 3000 B. C. and the beginning of the Christian era, and have been subjects of any of the great empires which were founded during that period.

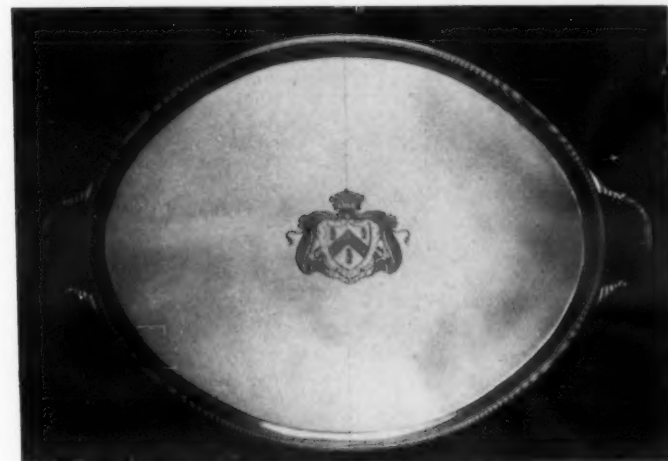
The objects (in the possession of the museum) include six fantastic little animals, dogs and deer being distinguishable only by the horns of the latter.

The most valuable of the museum's latest acquisitions are three Maya works from the Fenton Collection, purchased through the National Art-Collections Fund. These include the Nebaj vase found in the Alta Vera Paz district—the finest piece of Maya pottery known—and the head of a colossal stele from Copan, in the Republic of Honduras, in the form of a human face.

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Sunday, Jan. 25th, 2 to 6 p. m.

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## COMING AUCTION SALES

### RATTIGAN ENGLISH FURNITURE

Exhibition, January 17

Sale, January 23, 24

English furniture of the Queen Anne, Chippendale, Sheraton and earlier periods, collected by William Frank Rattigan, C.M.G., of 19 Stanhope Gardens, London, will go on exhibition at the American-Anderson Galleries on January 17, to be sold on the afternoons of January 23 and 24. Paintings, ceramics and bibelots are also included in the collection.

The ensemble is replete with very desirable pieces, one of which is a fine Adam inlaid mahogany pedestal sideboard in three parts. Among the other items in this style are a carved and upholstered beechwood settee of characteristic classic form, and a very interesting mahogany window seat, covered in old flowered fabric and having gracefully carved ends. Among the extremely beautiful mirrors is an oval Adam specimen with carved and gilded frame, and intersecting sunflower motives.

The Queen Anne group is very strong, with a fine inlaid knee-hole desk, a writing bureau, a paneled cupboard settle—all walnut; an inlaid burled elm tallboy, and two charming specimens in inlaid burl walnut—a cabinet, and a chest-of-drawers on stand. There are various fine small dressing glasses in this group one of them being a very rare walnut piece, the shaped oblong base fitted with nine small drawers in three tiers. Among the other Queen Anne items of interest are a walnut chest-on-stand, a mahogany side table, a walnut writing and dressing table and a mahogany card table.

A rare Chippendale mantel mirror with elaborately carved pine frame has a pediment richly pierced and carved in a design of scrolls, shells, foliage

and pagoda forms. Among the handsome mahogany pieces of Chippendale design are a settee covered with wool needlework; an upholstered wing chair; a slant-top writing desk with attractive brasses; a tripod table with a gallery top; various card tables, including a folding type with cabriole legs carved with fluted shells and bell flowers and a carved and inlaid tall-case clock by W. Graeves of Newcastle, England. Other outstanding items in this category are a pair of ladder-back side chairs; various upholstered settees and two tripod tables, one with serpentine oblong tray top, the other of "dish top" type, cut in scallop pattern.

Among the more important Hepplewhite examples in mahogany are a secretary bookcase, a small sideboard, a pair of inlaid Pembroke tables, a dressing table and a pair of dish-top tripod tables on very graceful vase-turned pedestal. A handsome inlaid china cabinet is in satinwood.

The Sheraton group, also, consists largely of examples in the favored mahogany with inlay. Among these are a small sideboard, a pair of half moon console tables, a pair of knife boxes, a china cabinet, and a breakfast table. Also in this style are a three part dining table, a sofa table, a book cabinet and a cabinet etagere, all in mahogany.

Other XVIIIth century furniture in mahogany includes a tambour front secretary with etagere; a knee-hole writing desk; an upholstered wing chair and a circular gate-leg table. An interesting slant-top writing desk is in elm wood. One of the most attractive of the XVIIIth century items is the Charles II walnut armchair with spirally turned posts and stretchers, similar to a specimen in the South Kensington Museum in London.

The William and Mary furniture includes various upholstered walnut wing chairs and a fine marquetry-decorated walnut chest-on-stand, the front being richly ornamented with voluted sprays of flowers and other motives in tinted inlay. Other interesting pieces in the group are a walnut oval gate-leg table with mellow patina and an oak hall settle with wainscot back.

Among the Georgian pieces appear two fine mirrors, one of the convex type with gilded eagle, the other richly carved and parcel gilt with ornamentation of arabesques, leafage, acanthus, shell medallions and flowers. A set of fourteen dining chairs; a writ-

ing table and a pedestal desk, all in mahogany, are likewise of note.

Other interesting items in the sale include a Gothic coffer with carved tracery and linen fold decoration; a rare Jacobean crewel work linen hanging; a decorated ironstone dessert service of the early XIXth century and a Rockingham flower painted dessert service of about 1810. The pictures feature a portrait group by Largilliere, a half length figure of Charles II as a Boy by Mary Beale of the British XVIIIth century school and a Dutch "Scene with Figures" about 1600.

### NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.  
30 East 57th Street

January 10—Sale of the Francis P. Garvan collection, consisting of early American furniture, silver, glass and pewter; Currier and Ives prints and Oriental, Lowestoft, Staffordshire, Leeds and Liverpool decorated and lustre chinaware.

January 11—Sale of McQuire collection of Americana, some of the 344 items of pre-eminent historical interest.

January 15, 16, 17—Sale of the private collection of Professor de Clemente, including rare majolica, renaissance furniture, bronzes, paintings, terra cottas, textiles, etc., and primitive paintings.

Plaza Art Galleries  
9 East 59th Street

January 10, at 2:15—Sale of home furnishings, including glass, porcelain, etc., by order of Emerson Chamberlain of Summit, N. J., with minor additions from other sources; an unusual collection of Italian furniture, Louis XV and Louis XVI periods, brocades, damasks, brocatelles, many in the form of cushions or cushion tops, by order of Louis Tondus; also a small but fine collection of sculptured Gothic marbles, many from the Chiesa Agnoli.

January 16, 17—Sale of important English and American furniture, silver, ship models, prints, etc., many items from the Goddard collection with additions; also a choice collection of hooked rugs. Exhibition begins January 12.

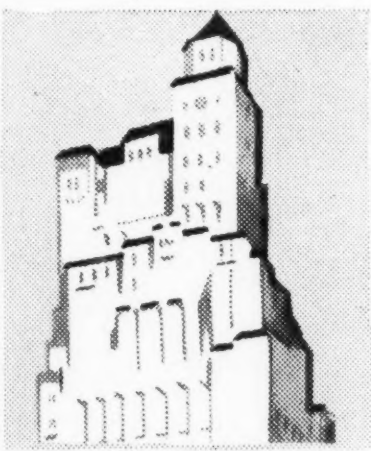
Rains Galleries, Inc.  
3 East 53rd Street

January 10, at 2:15—Sale of old silver and old Sheffield plate, new silver and new Sheffield plate, the stock of Freeman of London, Inc., from the store at 535 Madison Avenue. Many pieces from famous collections (that of the Marquis of Ripon, the Earl of Dudley, Rear Admiral Sir Samuel Hood) and many examples of the Queen Anne and Georgian periods, guaranteed.

January 15, at 2:15—Sale of old English furniture. Exhibition January 12, 13, 14, from 9:30 to 5:30.

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## MINNEAPOLIS HAS WATER COLOR SHOW

Having seen the work of the foremost British painters in oil of the great period of British art, and later, the exquisite craftsmanship of the mezzotint reproductions, visitors to the Minneapolis Institute will now, during the month of January, have an opportunity of studying the achievements of British water colorists.

This exhibition is historical in that it shows the beginnings and the developments of this phase of art, used by many generations of painters as a mere adjunct to finished works in oil, but finally glorified into a high place of its own by the XIXth century masters. From the middle of the XVIIIth to the middle of the XIXth century the art of water color was almost an English monopoly. Although it was practised on the continent it did not attain to national prominence as it did in England.

The subject that interested the water colorists was landscape, romantically conceived, and in the first decades of the XIXth century the offshoot of landscape, the architectural study. Imbued with the inherent British love of the soil and a strong feeling for nature, inspired by Rousseau's naturalism and the poets of the romantic movement, these water colorists were the last representatives of the culture of the countryside, which gave way before the rise of industrialism and the supremacy of the city. The finest fruits of this school were borne at the turn of the century. From then on it declined until the 1840's, when the grand style was swallowed up in Victorianism.

The earliest drawing shown is by Czech Hollar, who lived in the XVIIIth century and who was the first of the great topographical draughtsmen. It is a pen and sepia sketch of Magdalene Tower at Oxford. Although he was not an Englishman and although he antedated the main period by a century, Hollar is of such importance for his influence in England that no collection of this kind is complete without him. He is the artistic ancestor of the later men.

The first important water colorist of the great period is Alexander Cozens, who was born at the beginning of the XVIIIth century. He was reputed to be a natural son of Peter the Great of Russia and was a highly skilled draughtsman with a fine sense of design. His monochrome, "Ruined Castle on a Hill," reflects the earlier phase of the romantic movement. Launcelot "Capability" Brown (1715-1783), the reviver of the natural style of landscape gardening, is represented by a charming drawing of a Sicilian landscape. One of the most prolific and at the same time one of the greatest water colorists was Paul Sandby (1715-1809), often spoken of as the father of the English school of water color. His drawing "Chequers Inn,



"LADY IN WHITE HEADRESS"

By BARTHOLOMAEUS BRUYN THE ELDER

This work, which has been authenticated by Professor Max J. Friedlander, is included in the collection of a Swiss nobleman to be sold at the American-Anderson Galleries on January 22

Edmonton," is an important example of his style and of the manner typical of the earlier generation of water colorists.

Of the names more distinguished in the medium of oils, Thomas Gainsborough (1721-1788), several of whose portraits have just been shown at the Institute, stands in the front rank. His lyrical "Landscape with Cattle," done in charcoal, is characteristic of his almost impressionistic interpretation of nature. Richard Wilson (1714-1782) is represented by a sketch, "Ruined Arches," characteristic in intention if slight in accomplishment, and not of the importance of the two Italian landscapes by him in the recent exhibition of XVIIIth century English paintings. Two fine wash drawings, both landscapes, are by John Constable (1776-1837), that typically English genius, whose work first brought English art to the notice of European connoisseurs.

At the close of the XVIIIth century the three greatest names of the school emerge, Girtin, Turner and Rowlandson. Thomas Girtin, whose early death in 1802 robbed the school of one of its most promising representatives, gave great richness, breadth and harmony of color to his work, which can be seen in his beautiful drawing of St. Augustine's Abbey, Canterbury. The greatest of the school, however, was J. M. W. Turner (1775-1851), whose pencil sketch of Dover Priory is in his best early manner.

Unhappily, the facetious side of Thomas Rowlandson (1756-1827), displayed in his caricatures and well-known illustrations has overshadowed the serious merits of his facile genius. His love of the bucolic beauty of rural England, of the thatched cottage and village inns, his comprehension of and sympathy for his own times, reveal the seriousness of his art, exemplified by his "Gentry Entering a Village."

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## 1000 GNS FOR BEECHEY PORTRAIT

LONDON.—Family portraits belonging to the Earl of Egmont appeared at Christie's on December 12, reports A. C. R. Carter in the *London Daily Telegraph*.

The first one to be offered was that quaint group by Reynolds's pupil, Hugh Barron, the son of a Soho apothecary.

This showed an Earl and Countess, with their eight children (one in arms) depicted with prim dignity, and at 460gs it fell to Messrs. Gooden and Fox. Soon the array of Beechey portraits was reached, and the Agnewa gave 1,000gs for that of Baroness Arden, gaily bedight with an ostrich plume in her powdered hair.

Next to attract special notice was a Hoppner portrait of the lady, Miss Jane Wilson, who was married first to Spencer Perceval, the Prime Minister who was assassinated in 1812. This realized 900gs (Gooden and Fox). The Beechey portrait of the Minister had brought 115gs.

The Lely and Kneller family portraits did not fetch high prices, but there was much ardor shown in the bidding for Reynolds's powerful group of the second Earl and Countess standing in the grounds of Kanturk Castle. After a stern contest between Messrs. Leggatt and Mr. Alec Martin (acting for an English peer) the former won the work at 2,800gs.

Such were the chief Egmont portraits. Next followed that fine character study by Zoffany of the Drury Lane comedian, Baddeley, as Moses in "The School for Scandal" (the created the part), which brought 580 gs (Gooden and Fox), and immediately afterwards Hogarth's delightful portrait of Anne Wolstenholme, of Liverpool, caused another bout of bidding, reaching 2,150gs. Mr. Emile Wertheimer, who is well known in the film industry and who has been buying many works of art recently, was named as the purchaser.

In the Cavendish pictures, which opened the sale, were two telling scenes by Jacob van Ruysdael. "The Farmstead" realized 720gs (Brand) and a view in a forest 520gs (Mason). The Claude "Holy Family" did not satisfy the company and fell at 280gs.

A sprinkling of sporting pictures helped to bring the total of the day to £20,471. J. Ferneley's portrait of John Burgess of Clipstone, an ardent follower of the Quorn, painted at Melton in 1838, reached 780gs (W. Sabin), and a small foxhunting scene by F. Sartorius, 390gs (Ellis and Smith). A little angling picture by D. Wolstenholme brought 240gs (Leggatt), and a trial between two of Lord Grosvenor's horses by J. F. Herring, advanced from 30gs in the Edmund Levy sale, 1896, to 170gs.

The last lot in the sale was an Adoration by the early Milanese painter Vincenzo Floppa, which realized 420gs (F. Sabin).

In the collection of the late Dowager Lady Ashburton, sent to Sotheby's, was a remarkable bottle of Damascus or Rhodian ware, decorated with fabulous and natural birds and beasts in black, white and red on a bluish-green ground. Mounted on an ormolu base, this desirable piece fetched as much as £1,460 (Hindermann).

A Queen Anne gilt wall mirror, with its old silvered plate, brought £240 (Lennygon), and other furniture in a sale bringing £5,297 included a set of five George I. walnut side chairs with "parchemin" top rails, £190 (Cohen).

## PAINTINGS SOLD AT HOTEL DROUOT

PARIS.—An excellent ensemble of old and modern pictures belonging to different collectors was sold on December 19 at the Hôtel Drouot, reports the *Herald-Tribune* of Paris. The bidding was keen. A canvas of the XVIIIth century French school, "Les Loisirs Champêtres," was knocked down to a bid of 9,000fr.; "La Ronde Villageoise" and "La Fête des Vendanges," forming a pair, of the same school, reached 21,000fr.; another pair, "La Tour" and "Le Phare," by Henry d'Arles, 19,000fr.; a painting on wood, by Miéris, "La Jeune Malade," 12,000fr.; a pair, attributed to Monnoyer, "Corbeille de Fleurs" and "Vase de Fleurs," 10,000fr.; a Virgin and Child of the Starnina school, 9,100fr.; and "La Vierge au Buisson de Roses," of the Weyden school, 15,000fr.



"LANDSCAPE WITH FIGURES"

By HOBBEEMA

This canvas, authenticated by Hofstede de Groot, is included in the collection of a Swiss nobleman to be sold at the American-Anderson Galleries on January 22

## FIGURINES ADDED TO PILLSBURY COLLECTION

Mr. Alfred F. Pillsbury has recently added eight dancing figures of polychromed wood from a Sung tomb to the Chinese material of his collection, which is at present loaned to the Minneapolis Institute of Arts, and is one of the outstanding collections of its kind in this country.

This unique series of eight statuettes consists of two dancing girls accompanied by six women musicians. Each of the figures is about nine inches high and is posed on a base modeled in the form of a rock, colored green. The figure and the base are carved from the same block of wood, which is extremely hard but as light as cork, owing to the dryness of the air of the tomb. The excellent state of preservation of the colors, which have remained almost as bright as when they were laid on with the artist's brush, is also due to their long burial in a sealed underground vault, closed in the XIIIth century and not opened until recently. These figures came from the Honan province in China which was also the source of many of the other objects in the collection.

## BROOKLYN ETCHERS HOLD ANNUAL SHOW

The fifteenth annual exhibition of the Brooklyn Society of Etchers opens today at the Brooklyn Museum. Its regular place of exhibition, and will continue until February 9.

The show, which is the largest in the history of the society and which has necessitated the requisitioning of adjacent galleries, comprises 410 prints by 222 artists, of which only 58 are members of the society, a special effort having been made to include the younger artists who have not yet had a chance to become known. This show is said to be the largest annual all-American print exhibition in the country.

This year the exhibition has a distinctly modern feeling, as the jury was made up of four modern members as well as four conservatives, with the deciding vote cast by Mr. Frederick T. Weber, president of the society. The jury for the exhibits was made up of Peggy Bacon, Thomas Handforth, Harriet Wickey, Eugene Higgins, C. Jack Young, Louis Rosenberg, Katharine Merrill and Robert Nesbit.

This year also, in addition to the usual prizes, five in number and

awarded by a special jury, there are two others.

Mr. Henry B. Shnape, one of the original members of the society, has left a bequest of \$1,000, the interest from which is to be awarded each year to the print which is considered to have the

best composition in the opinion of a special jury of three graduates of the Beaux Arts in Paris. The other prize is an award of \$25 presented personally by John Taylor Arms, corresponding secretary of the society, for the print of finest craftsmanship.

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## PIRANESI SERIES FOR MINNEAPOLIS

The rare series of Piranesi's so-called Prisons has been purchased for the Minneapolis Institute of Arts through the Martha Torrence Wallace Memorial Fund.

Although the Prisons, which are sixteen in number, are less known than Piranesi's architectural engravings of Rome, and although they were never accorded the tremendous popularity of his other works, even in his lifetime, they are undoubtedly among the greatest products of his facile genius. The melancholy and almost macabre spirit of these engravings has led to frequent interpretation of them as the work of a fevered mood, but William M. Ivins, Curator of Prints at the Metropolitan Museum, discards that theory and attributes their unlikeness to the rest of Piranesi's plates to youthful caprice and the inspiration of other architectural compositions of his older contemporaries.

Mr. Ivins says of them: "The Prisons are direct and smashing, full of endless untiring energy and vitality. But they tell no tale, they do not lend themselves to discussion, and they have no associational appeal. They are something more and greater and infinitely rarer than any of these, they are perhaps the nearest approach ever made in engraving or etching to that logically impossible thing, the pure and unadulterated work of art in which manual felicity and human interest play no part. And, incidentally, if one may dare to speak of color in black and white, they are undoubtedly the most sumptuously magnificent prints ever made."

Piranesi was born in Venice in 1720, the son of a mason, and was named after John the Baptist. From his uncle, who was an architect and engineer, the young Giovanni Battista received his first artistic instruction. Rome fired his imagination and at the age of seventeen he set out for the papal city to study architecture and engraving, on an allowance of six Spanish piastres a month (less than two dollars) from his father.

His teacher, Valeriani, was a noted master of perspective and a pupil of Ricci of Belluno, who had acquired from the French painter, Claude Lorrain, the art of painting imaginative pictures composed of elements drawn from the ruins of the Roman Campagna. This style was transmitted to young Piranesi, stimulating his interest in the melancholy grandeur of ruined Rome, already growing in his mind and afterward to fill his entire life and work. He acquired a thor-



"THE LEAN KITCHEN"

A typical genre subject, authenticated by Professor Max J. Friedlander, and included in the American-Anderson Galleries' January 22 sale of the collection of a Swiss nobleman

By JAN STEEN

ough knowledge of etching and engraving from the Sicilian, Giuseppe Vasi, whose etchings first aroused Goethe's longing for Italy. He went, in his wanderings, to Herculaneum, Pompeii and Paestum, where he made drawings of the temples, afterwards etched and published by his son.

He definitely abandoned painting as a vocation upon his return to Rome. He devoted himself entirely to etching and engraving, and at the age of twenty-one published his first composition. It was not until seven years later, in 1748, that his first important and dated work, "Antique Rome at the Time of the Republic," was published. It was received with favor as the first successful attempt to engrave architecture with taste, and Piranesi became famous, not only as an artist, but as an archaeologist of great erudition. No Italian was ever more completely a citizen of imperial Rome. He was imbued with its spirit, and its vanished splendor was relived for him in the vine-grown ruins that alone remained of the "grandeur that was Rome."

At the age of twenty-two he executed his greatest and least-known

work, the highly imaginative and amazingly facile Prison series in question. The original version, published about 1745, consisted of fourteen plates, and has survived in only three sets, one of which is owned in America. The Institute's version, published about 1760, is from the same plates after they were reworked, many etched lines added to the originally engraved composition, and the spirit of oppression, of vastness, of melancholy beauty enormously increased. Two plates were added to the series of fourteen.

These sixteen compositions represent interiors of vast and fantastic architecture, complete and yet unfinished, composed of an inexplicable complexity of enormous arches springing from massive piers built of gigantic blocks of rough-hewn stone. Monstrous spaces are traversed in every direction by frail scaffoldings, ladders and bridges, and are filled with an inexhaustible succession of pulleys, ropes, chains and diabolic engines.

These engravings are distinguished by Piranesi's power to express immensity as perhaps no one else ever has done. They are flooded with a

light that seems intense in its opposition to the brilliant shadows.

The title of Prisons would be difficult to understand were it not for the presence of the engines of torment and of mighty chains hanging from huge beams and sometimes binding fast the little bodies of human beings. They have the quality of stage settings in the dramatic arrangement of elements, in the endless flights of stairs on which climactic scenes might be played and in the stark reality of their lighting.

They have the cataclysmic vitality of a youthful imagination, and it

seems that never again was Piranesi to transcend the weaknesses of his own art so successfully. The rest of his life was a ceaseless struggle against poverty. Although he was amazingly prolific and published a monumental volume every two years or oftener, he did not have the golden touch. The complete set of Antique Rome sold for a few dollars and the Pope paid him only two hundred dollars for eighteen gigantic volumes.

His fertility and industry, always pitched at their highest to support his wife and three children, were the very means of lowering the price that he could ask for his engravings, which, with the exception of the Prisons, were turned out wholesale. He worked rapidly producing one of his huge and intricate plates in two weeks. Authorities vary as to the authentic number of plates from his hand, but a conservative number is 1,300.

Piranesi died at Rome in 1778 and was eventually buried in the Priory of Santa Maria Aventina, which he had restored in his lifetime.

## SCHEIDACKER

### Fifteen Gallery

The lyric note and a delight in blond but rich color are obvious characteristics of Hanns T. Scheidacker, who is holding an exhibition of oils and watercolors at the Fifteen Gallery through the seventeenth. One wonders if "Little Nancy" may not be a dream child, so pure is the touch of rose and green enclosing the as yet cherubic personality in a world cut off from earth bound mortals. In "Mountain Road" the heightened color and the simplification of detail would seem to indicate the almost inebriated exhilaration occasionally inspired by contact with Nature. In "Bowl of Fruit," one of the freshest of his achievements, the stem of the cluster at the apex is like a trill of joy. He has a touch of Odilon Redon at times—but not always.

In days gone by Mr. Scheidacker used to be a worker in metals, but always felt the pull of color, to which in the last years he has devoted himself.

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## The Japanese Influence on Whistler

By FOUJITA

Eastern art has always cared for the symbol rather than for the precise reproduction. It loves abstract beauty of line and form rather than realistic portraiture. It seeks harmonious, daring combination of color rather than a slavish imitation of the colors in nature. Whistler had a similar attitude toward art.

The "Portrait of Whistler's Mother," for instance, shows an enormous Japanese influence. This was a striking departure for that period. The Japanese and Chinese have stressed elimination of detail. Because of their love of beautiful line, they wanted to accentuate line in the foreground by simplification of background.

I think Whistler had a great admiration for Japanese art but did not actually copy Japanese compositions.

As an admirable summary of what Whistler chose to paint, Whistler once wrote:

"And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the warehouses are palaces in the night and the whole city hangs in the heavens and fairyland is before us—then the wayfarer hastens home; the working man and the cultured one; the wise man and the one of pleasure ceased to understand, as they have ceased to see and Nature, who for once has sung in tune, sings her exquisite song to the artist alone, her son and her master—her son in that he loves her, her master in that he knows her."

This passage is quoted by James Laver in his recent biography of Whistler, published by the Cosmopolitan Book Corporation. It shows that Whistler had caught the spirit of the Impressionists—that he was an Impressionist at heart.

The French Impressionists of the XIXth century were a direct outgrowth of Japanese influence. When a hundred views of Fujiyama painted by Japanese artists were exhibited in Paris, the Impressionist movement in French art received a great impetus. In fact the Impressionist movement might be dated from that exhibit. Two Japanese artists, Hokusai and Hiroshige, especially appealed to Western artists. Claude Monet and Renoir came under their influence.

Mr. Laver, commenting in his biography on the Japanese influence on Whistler, says that the Japanese influence is now so much of a commonplace that we find it hard to understand the force of the revelation in the late fifties of the last century. According to Mr. Laver: "The XVIIIth century had seen collections of objects brought from the Orient and the furniture and woven stuffs of that period had been profoundly influenced, but nothing was known of the Japanese color-print, for the very good reason that it hardly then existed. The great development of the Ukiyoe school with its contemporary subject matter, did not begin until the end of the century, and by 1860 it was in full decline. Hokusai and Hiroshige were early XIXth century artists, both great in a popular art which the Japanese themselves somewhat despised."

The Japanese regard Whistler as one of the best American painters, but not a great genius. They consider him too realistic and too literary. Whistler is not considered so great today, not admired by us as much as he was admired by his contemporaries because he is not individual enough. He was too much of a technician to appeal to modern painters. But then, of course, modern painters have utterly reversed all the traditional golden rules of art. They are seeking to get at essential spirit rather than exact concrete form. In other words, they love abstract beauty of color and line rather than detailed reproduction. An artist wants to express his own individual feeling for a figure, a face, a landscape. He cares more about this than about realistic technique. The great masters of the Italian Renais-



"ST. JOHN THE EVANGELIST"

By VAN DYCK

This panel, authenticated by Professor August L. Mayer and the late Dr. Bode, is from the collection of a Swiss nobleman to be sold at the American-Anderson Galleries on January 22

sance achieved superb technique. We are striving for something else.

Whistler and the early French Impressionists were the struggling pioneers of this movement. They sought greater freedom of expression.

William Rossetti, in his *Reminiscences*, states quite clearly that when his brother took Tudor House the Japanese mania had not begun. "It was Mr. Whistler who first called my brother's attention to Japanese art."

I have heard him say, and perhaps with accuracy, that Edouard Manet was the 'head and front' of Japonerie. In Laver's *Life of Whistler* the author states: Whistler was for many years the only 'Japanese' artist in England. "Whistler's enthusiasm for Japan continued unabated and when Fantin proposed to paint another group picture of his friends, Whistler insisted on appearing in it in a Japanese robe. Whistler's admiration for the Japanese is strongly marked in most of the pictures painted between 1864 and 1870. In 'The Gold Screen' even the model seems Japanese or else Whistler, conscious perhaps of the inconsistency between a head à la Rossetti and a body swathed in Japanese garments, purposely imparted an oriental cast to the features of the sitter."

"It was not, indeed, until Whistler had outlived his first heady enthusiasm for Japanese art that he was able to benefit by it. At first it was Japanese motifs and Japanese accessories that interested him. His figures were clothed in kimonos, handled porcelain and waved fans while across the front of the canvas wandered a spray of foliage, cunningly placed for its purely decorative effect. . . . As Whistler penetrated more and more into an understanding of oriental art, its influence upon his own work became less obvious and more profound. His composition was modified and his background grew flat and a love of the silhouette replaced the earlier interest in modeling which he had learned from Courbet. The Japanese prints which he studied so eagerly taught him, by the limitations of their own technique, a valuable lesson. The color woodcut, by its very nature, tends to simplicity of color, for every new color means the cutting of another block. Just as the artist of the Ukiyoe arranged his inks before he started, so Whistler arranged the colors on his palette, and saw that they formed a harmony. A harmony of color applied to a decorative and rhythmical arabesque was henceforward to be his ideal in art."

Whistler and the early French Impressionists were the struggling pioneers in this movement toward a more abstract conception of art. They sought greater freedom of expression.

unnecessary detail—all this is very reminiscent of Whistler's "Portrait of his Mother." Yet in my own "Self-Portrait with Cats," I have gone a step further. Here I have a greater freedom of line—perhaps one should say greater fluidity of line—a more sketchy technique—yet by no means a disregard for technique. One might say that the Western influence on Japanese art is obvious in these two portrait studies. Within the last twenty years Japanese artists have become more realistic. They go to Paris to study. I lived in Paris for twenty-seven years. I came under the French influence in Tokio. Then I went to France. My love of exact beautiful line—as shown in my "Self-Portrait"—is perhaps suggestive of Holbein. Yet there is a sense of freedom typical of Matisse. And a severity revered by the East.

Originally, of course, all Japanese artists imitated the Chinese, but the Chinese never change. They are rigid, traditional.

Japanese artists have the same struggle for recognition—the same difficult battle to wage with materialism that the Western artist has. Poor Whistler was always having rows with his patrons over money matters. But we manage to persist somehow. I think the Eastern artist knows better how to disdain the flesh pots of Egypt. He refuses to worship the golden calf.

### PHILADELPHIA

The Art Alliance will show illustrated books and block prints by Wharton Esherick from January 14 to 31.

During February there will be an interesting exhibition by "Ten Philadelphia Painters."

### PITTSBURGH

Modern British etchings are being shown at Carnegie Institute, Department of Fine Arts, until February 15.

Beginning February 12, and lasting until March 12, there will be an exhibition by the Associated Artists of Pittsburgh.

### DETROIT

The prize awards for 1931, given by the Scarab Club, are as follows: The Scarab Club gold medal to Rudolph Tandler for his painting "Gladys"; the Detroit Museum of Art Founders Society prize to Jean Paul Slusser for his painting of "Still Life"; the Herbert C. Munro prize to Mildred Matyn for her painting "Portrait of Margaret"; the etching purchase prize to Jean Paul Slusser for his etching "Mansard House"; the Frederick Ziegen prize to Sarkis Sarkisian for his painting "Composition"; the Clara Dyar prize to David Blower for his painting "Water Works Alexis V. Lapteff for his sculpture Park"; the student sculpture prize to "Cooling Pigeon."

The present exhibition of Michigan Artists at the Detroit Institute of Arts is outstanding this year by reason of the quality of work exhibited. From nearly a thousand entries only 174 were accepted with the result that the exhibit strikes a higher standard than any of previous years. The names of 100 painters and 11 sculptors are registered in the catalog this year. The selection was made by a jury representing the largest and most active groups of the state and consisted of Jay Boersma, Lille Brodhagen, Myron B. Chapin, Alexander Flynn and Iris Andrews Miller. The exhibit will be on view during the month of January.

### BOSTON

At the Museum of Fine Arts there is to be seen during January XVIIIth century French designs, Durer's "Life of the Virgin" and an exhibition by the Boston Society of Architects.

The New England Society of Contemporary Artists on Newbury Street is holding an exhibition of water colors by Bessy Creighton through January 21.

To January 13, inclusive, Doll and Richards are showing paintings and drawings by Ethel R. Thayer.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street—**English mezzotints, until February.

**Thomas Agnew & Sons, 125 East 57th St.**—Paintings and drawings by old masters.

**American Art Anderson Galleries, 30 East 57th Street—**Drawings, water colors, lithographs and etchings by Percy Crosby, through January 17.

**American Fine Art Society, 215 West 57th Street—**The 34th annual exhibition of the Catharine Lorillard Wolfe Art Club, through January 16.

**An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—**Paintings by Marsden Hartley, through January 18.

**Arden Gallery, 460 Park Avenue—**West Indian and other recent water colors by Wilnot Heitland and the first American exhibition of sculpture by Ernest Diehlman, through January 29.

**Argent Galleries, 42 West 57th Street—**Landscapes and sculpture by the National Association of Women Painters and Sculptors, January 12 until February 1.

**Art Center, 65-67 East 56th Street—**Prints by contemporary German artists under the auspices of the American Institute of Graphic Arts; needlepoint designs by Amelia Muir Baldwin; paintings by Margaret Train Sansonoff; paintings by Mitchell Myrosh and William Panchak, through January 17. Etchings by Elizabeth Warren, through January.

**Babcock Art Galleries, 5 East 57th St.—**Paintings by Thomas Eakins, through January 15.

**Balzac Galleries, 102 East 57th Street—**Decorative panels by Wilbur A. Reaser, through January 17.

**Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.

**Boehler & Steinhilber, Inc., Ritz Carlton Hotel, Suite 729—**Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.—**Autographs, portraits and views of historical interest.

**Bourgeois Galleries, 123 East 57th Street—**Paintings by Dr. Stan.

**Bower Galleries, 116 East 56th St.—**Paintings of the XVIIth, XVIIIth and XIXth century English school.

**Brooklyn Museum, Eastern Parkway, Brooklyn—**Permanent collections. Japanese exhibition. Peruvian art, showing the Spanish influence and silver collected by General Corgas. Fifteenth annual exhibition of Brooklyn Society of Etchers, to February 9.

**Brownell-Lambertson Galleries, 106 East 57th Street—**Paintings by Martin Friedman, Joseph de Martini, Herbert Morgan and Doris Rosenthal, through January 17.

**Brunner Gallery, 55 East 57th Street—**Sculpture by Matisse, through January.

**Burchard Galleries, 13 East 57th Street—**Early Chinese sacrificial bronzes and Buddhist sculpture, till February 1.

**Butler Galleries, 116 East 57th Street—**Old English sporting paintings through January. Lithographs by Currier and Ives.

**Carlberg & Wilson, Inc., 17 East 54th St.—**XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chait, 600 Madison Avenue—**Important private collection of Chinese porcelains.

**Chambrun Galleries, 556 Madison Avenue—**Permanent collection of French painting.

**Charles of London, 730 Fifth Ave. (the Heckscher Building)—**Paintings, tapestries and works of art.

**Daniel Gallery, 600 Madison Avenue—**Paintings by Saul Scharny, through January 24.

**Delphic Studios, 9 East 57th Street—**Paintings by Orozco and Merida and other Mexicans.

**Demotte, Inc., 25 East 78th Street—**Paintings by Georges Rouault, through January 26.

**Herbert J. Devine Galleries, 42 East 57th Street—**The Sunglin collection of Chinese and Szechuan art.

**Downtown Gallery, 113 West 13th Street—**Memorial exhibition of paintings by Jules Pascin, through January 14.

**A. S. Drey, 680 Fifth Avenue—**Paintings by old masters and works of art.

**Dudensing Galleries, 5 East 57th Street—**Paintings by Stephen Etnier, through January 25.

**Durand-Ruel Galleries, 12 East 57th St.—**Paintings by French artists, through January 14.

**Ehrlich Galleries, 36 East 57th Street—**A comparative portrait exhibition, consisting of old masters of many schools, through January 24.

**Ferargli Galleries, 63 East 57th Street—**Drawings by Elizabeth Nagle, through January 17.

**Fifteen Gallery, 37 West 57th Street—**Members' show in all mediums. Paintings by Hanns P. Scheidacker, through January 17.

**Fifty-sixth Street Galleries, 6 East 56th Street—**Sculpture by Richard H. Rechcia, sculpture by Carl Milles and portraits by Thomas Casilear Cole, through January 23. Permanent exhibition of frescoes by Gauguin.

**Gainsborough Galleries, 222 Central Park South—**Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East—**Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 145 West 57th St.—**Special N. A. group, including Chase, Blake, Lock, Hassam, Crane, Davies.

**Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**Paintings by Ossip Linde, European landscapes and exhibition by the Philadelphia Society of Etchers, through January 17. Pastels made in Canada by Carl Anderson and twelve costume plates by de Gardilanne and Moffatt for the Little Theatre Company, through January 24.

**G. R. D., 58 West 55th Street—**Water colors by Helen McAuslan, through January 17.

**Harlow, McDonald & Co., 667 Fifth Ave.—**Exhibition of recent publications, through January 17. New York views, until February 1.

**Marie Harriman, 61 East 57th Street—**One-man exhibition of Henri Rousseau, throughout the month.

**Heeramanek Galleries, 724 Fifth Ave.—**Early Indian art.

**Jackson Higgs, 11 East 54th Street—**Authenticated old masters.

**Edouard Jonas Gallery, 9 East 56th St.—**English portraits, French furniture and objects d'art of the XVIIIth century. "Primitive" and Italian paintings.

**Kennedy Galleries, 785 Fifth Avenue—**Early American portraits and views, throughout January.

**Keppel Galleries, 16 East 57th Street—**Lithography from Delacroix to Derain, through January 17.

**Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—**Works of art, paintings, tapestries and antique furniture.

**Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street—**Water colors by Frederic Soldevet, scenes of the International cup races and other activities in Nassau waters.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—**Water colors by Philip Rickman, until January 20.

**Kleinberger Galleries, 12 East 54th St.—**Old masters.

**Knoedler Galleries, 14 East 57th Street—**Seventh annual exhibition of XVth and XVIth century engravings, woodcuts and etchings.

**Kraushaar Galleries, 680 Fifth Avenue—**Paintings and water colors by Margaret Sargent, through January 17.

**Lucy Lamar Galleries, 38 East 57th Street—**Portraits by Lillian Cotton, through January 17.

**J. Leger & Son, 695 Fifth Ave.—**English paintings of the XVIIIth century.

**John Levy Galleries, 1 East 57th Street—**Old masters and English portraits.

**Little Gallery, 29 West 56th Street—**Hand wrought silver by Edward E. Oakes and Margaret Rogers.

**Macbeth Gallery, 15 East 57th Street—**Paintings from Brittany by Jonas Lie and furniture from the Val-Kill Shop (sponsored by Mrs. Franklin D. Roosevelt).

**Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway—**Water colors, oils and wood blocks by contemporary artists.

**Maurel Gallery, 689 Madison Avenue—**Art objects and bronzes.

**Metropolitan Galleries, 578 Madison Ave.—**American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.—**Prints (selected masterpieces), Gallery K41; French painted and embroidered silks of the XVIIIth century, Gallery H19, through January 18. Peruvian textiles in Gallery H15, through March 31. Italian prints of the XVth and XVIth centuries, Gallery K37-40, through February. Exhibition of Russian icons lent by the Soviet government, January 13 through February 23.

**Milch Galleries, 108 West 57th Street—**Group of small selected American paintings.

**Montross Gallery, 785 Fifth Avenue—**Portraits and water colors by Charles Hopkinson, through January 17.

**Morton Galleries, 49 West 57th Street—**Paintings by H. V. Schwanenflugel and water color drawings by Juan Tarrasco, January 12 through January 24.

**Museum of French Art, 20 East 60th St.—**Competitive exhibition of costume de-

signs for the Beaux Arts Ball, through January 10.

**Museum of Modern Art, 730 Fifth Ave.—**Painting and sculpture by living Americans, through January 20.

**National Arts Club, Gramercy Park—**Members' annual exhibition of painting and sculpture.

**J. B. Neumann, New Art Circle, 9 East 57th St.—**Water colors by Mario Toppi, through January 13. Water colors and drawings by Boris Aronson, January 14 through January 27.

**Newark Museum, Newark, N. J.—**American "primitives." Celebration of the bi-millennial of Vergil's birth. A loan collection illustrating the chronological development of American painting, through February 1.

**Newhouse Galleries, 11 East 57th Street—**XVIIIth century portraits and landscapes.

**New School for Social Research, 66 West 12th Street—**Modern interiors and exhibition organized by the Societe Anonyme.

**Arthur U. Newton, 4 East 56th Street—**Paintings by old and modern masters.

**New York Public Library, 476 Fifth Ave.—**Corridor, third floor, early views of American cities. Contemporary European woodblock prints, Room 321, until April 1. New York today and fifty years ago, etchings by W. H. Wallace, and lithographs by Vernon Howe Bailey, Room 316, until March 1. Currier and Ives prints, Room 113, until March 31.

**Frank Partridge, 6 West 56th Street—**Old English furniture. Chinese porcelains and paneled rooms.

**Penthouse, S. P. R. Galleries, 40 East 40th Street—**Comprehensive exhibition of work by Kadar Bela, through January 31.

**Portrait Painters' Gallery, 570 Fifth Ave.—**Group of portraits.

**Potters' Shop, Inc., 755 Madison Avenue—**Glazed terra cotta creches by Maxine Maxson.

**Pratt Institute, Ryerson Street and De Kalb Avenue, Brooklyn—**Fifty books of the year and printing for commerce, to January 28.

**Frank K. M. Rehn, 683 Fifth Avenue—**Paintings and water colors by George Luks, through January 24.

**Reinhardt Galleries, 730 Fifth Avenue—**Work by American and French contemporary artists and XVIIIth and XIXth century paintings of flowers, animals and still lifes.

**James Robinson, 731 Fifth Avenue—**Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Museum, 310 Riverside Drive—**Representative exhibition of Australian art, to January 29. The Mather collection of drawings by old masters, through January 17.

**Rosenbach Galleries, 202 East 44th Street—**Antiques and decorations.

**Schultheis Galleries, 112 Fulton Street—**Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue—**Sporting and marine paintings, until February.

**Scott & Fowles, 680 Fifth Ave.—**XVIIIth century English paintings and modern drawings.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—**Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street—**Paintings by Sidney Laufman, through January 16.

**Silberman Gallery, 133 East 57th Street—**Paintings, objects of art and furniture.

**Societe Anonyme, Inc., Rand School, 7 East 15th Street—**Old paintings lent by the Metropolitan Museum, and paintings by Burliuk, Campendone, Kandinsky, Klee, Peri and Kurt Schwitters, 2 to 8 p. m.

**Marie Sterner, 9 East 57th Street—**Paintings by M. Verburgh, to January 13.

**Union League Club, 37th Street and Park Avenue—**Portraits of distinguished jurists, until January 12.

**Valentine Gallery of Modern Art, 49 East 57th Street—**One-man show of work by Picasso.

**Van Diemen Galleries, 21 East 57th St.—**Old masters.

**Vernay Galleries, 19 East 54th Street—**Early English oak furniture, paneled rooms, mantelpieces, mirrors.

**Wanamaker Gallery, au Quatrele, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Weyhe Gallery, 794 Lexington Avenue—**Prints and drawings.

**The Weston Galleries, 122 East 57th Street—**Antique and modern paintings.

**Wildenstein Galleries, 647 Fifth Avenue—**Paintings by Hilla Rebay, through January 23.

**Yamanaka Galleries, 680 Fifth Avenue—**Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.—**Selected group of old and modern masters. Sporting paintings by Munnings.

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## HOUSTON

December, for the fourth time, saw the showing of both Eighth-A and Eighth-B Circuit Exhibition of the Southern States Art League in the Museum of Fine Arts of Houston, Texas, comprising a display of eighty-one pictures. A meeting was held of all the local "organization members" of the League, and an interpretive talk given by Vice-President James Chillman, Jr., who is also Director of the Museum. The December Bulletin of the Museum of Fine Arts contained, in addition to the usual notes on artists exhibiting, a "Message from the President of the Southern States Art League," written at the request of Mr. Chillman, in which among other things, President Ellsworth Woodward said:

"The Southern States Art League, just entering on its second decade, is dedicated to the enterprise of bringing together and uniting the art interest of the South. It has formed a confraternity of artists and art lovers from all the Southern states upon a mutual belief that the sources of art expression are found at home. . . . When this preception is more widely shared, we will not be content to leave our culture without a witness. . . . Whenever artists and writers have been encouraged to interpret the spirit of the homeland, the knowledge of that people's qualities have become the knowledge of the world."

"This exhibition, then, is the collected efforts of representative Southern artists, so far as we have enlisted them in the League idea. It is our earnest hope that the friends of art who study this exhibit will appreciate its deeper meaning and unite with the League as sympathizers with its great purpose."

January will see the Circuit Exhibition again divided, and the "A" group will be shown in the Dallas Public Art Gallery by the Dallas Art Association, Jan. 4-25, and in the College of Industrial Arts at Denton, Tex., Jan. 30-Feb. 13. The "B" group will go first to the Study Club of Stanton, Tex., Jan. 5-15, and to the West Texas Teachers' College at Canyon, Tex., Jan. 21-Feb. 4.

Telfair Academy of Arts and Sciences, Savannah, Ga., will offer a prize of \$100.00 in the Eleventh Annual Exhibition, and Mrs. Henry B. Fall of Houston, Tex., will renew her prize for still-life. Farish Art Store of New Orleans, La., will also renew its prize for the picture most suitably framed in the annual exhibition.

## CHICAGO

The Carson Pirie Scott & Company galleries are holding an exhibition of recent paintings by Leon Kroll and etchings by Samuel Chamberlain which will last until January 31.

## DENVER

During January, the Art Museum is giving a demonstration of the processes by which Navajo blankets are made. A woman weaver has come from the reservation and shows how the rough wool of the sheep is made into the finished product.

"Navajo blanket weaving," says Frederic H. Douglas, curator of Indian Art at the Museum, "is not a very ancient art, being somewhere near 150 years old. Not until about 1800 was weaving sufficiently well developed to attract the notice of travelers and the great period when the finest work was done did not begin till some years after that. At first the blankets were made with yarn spun from the wool of the Indian sheep. But eventually the weavers learned how to unravel a fine wool cloth and to respin the threads into yarn. This cloth was the famous bayeta and was made in England and shipped to America by way of Spain. This cloth was dyed a few very rich, wonderful colors, reds, greens and perhaps a few others. The combination of the ability of the Navajos as the designers of beautiful formal patterns with the fine colors and thin yet firm fabrics of the re woven bayeta resulted in a series of handmade blankets which rival anything which primitive man has made."

"In the latter half of the XIXth century American-made wool yarn, called Germantown, and aniline dyes came into the hands of the weavers. While many very fine Germantown blankets were made, the general tendency of the period was not good and by the beginning of this century Navajo weaving was in a bad way. The weaving was coarse and lumpy, the colors ugly and the designs faulty. But good traders and other friends of the Indian persuaded him to go back to the old dyes and patterns, or at least to learn how to dye correctly with a few good chemical dyes. This reaction is now bearing fruit and Navajo weaving is very much on the upgrade."

The January exhibit will include besides the blankets fine examples of the other arts of the Indian, pottery, basketry, beadwork, skin painting, carving and jewelry.

## SPRINGFIELD

Mr. Frederick K. Detwiler of New York City is to have two exhibits running concurrently, one at the Y. M. C. A. College which is a traveling exhibition in oils, watercolors, etchings and lithographs; and a series of lithographs at the City Library.

## INDIANAPOLIS

A three-quarter length portrait by Wayman Adams of the late Carl Herman Lieber has been added to the permanent collection of the Art Association and comes as a gift from Mr. Lieber's friends. The artists has most skillfully portrayed the man who held so prominent a place in the business, social and cultural life of this city. Mr. Lieber was interested in the Art Association from its beginnings and played an important part in building up both the museum and the school. He was a member of the Board of Directors from 1898 until his death in 1929.

The bequest of about 250 objects from the collection of Miss Elizabeth Niblack will be placed on view in the near future. As already noted in the *Art News*, there are various Japanese and Chinese objects, Egyptian figurines, European pewter, engravings, etc., etc.

Another gift from the Niblack family consists of the collection lent the Art Association by Admiral Albert P. Niblack in 1910 and now presented by his widow. Aside from several unusual Alaskan objects, such as a dance rattle, three horn spoons and a slate totem pole, the assortment is made up of European and Oriental swords, spears and arms, artifacts from the South Pacific and objects from the Far East.

## BALTIMORE

"Motifs Aquarelles" by Baron Ernst von Maydell has been a particularly interesting exhibit at the museum during the past month. Other painting exhibitions now on view are by Zubiaurre, Horowitz, Theresa Bernstein and Grace Turnbull. There are also color-etchings by Meyerowitz and a group of etchings and lithographs by Anne Goldthwaite.

The museum is using an interesting method of overcoming a defect noticeable in so many galleries; namely that of the usual streaking from dust accumulating under the covering, between the so called "stripping." The print galleries are soon to be re-decorated, with a covering of tan fabric, which will be cemented to the walls, eliminating the stripping, and attaching the frames to bands of molding laid over the wall covering at the regulation height for hanging prints.

## SAN FRANCISCO

Paintings by Utrillo, Vlaminck and other French artists will be on view at the museum during the month of February. Close on the heels of this showing will come the work of contemporary Irish painters, whom the Hackett Galleries recently introduced in New York. Contemporary sculpture will have as its sole representative this season the work of Boris Lovet-Lorski whom Mr. Gump has selected for a one man show.

During January the Gump Galleries are holding two unusually interesting exhibitions. The one is a collection of small sculptures by Rodin and the other consists of drawings by the American cartoonist, Peter Arno, and the Mexican satirist, Miguel Covarrubias.

## HARTFORD

Beginning January 4 through January 13, the Hartford Salmagundians have been holding an exhibition of paintings at the Morgan Memorial.

FOR AUTHORITATIVE AND SCHOLARLY ARTICLES ON THE

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*The Burlington Magazine*

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